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THE SAN FRANCISCO BAY GUARDIAN

25¢

Through Nov. 15, 1972. Vol. 7 No. 3

SAN FRANCISCO'S TAXICAB MESS

An Ex-Cabbie Tells
What's Wrong,
What Can be Done
(and how to get a cab
when you need one)

By Burton H. Wolfe
(Part One of Two Parts)

Trying to explain the taxicab industry of San Francisco is like trying to describe the frantic activities of a three-ring circus all at once.

There are three distinct, warring divisions in the taxicab industry of San Francisco: the Yellow Cab Company, five radio controlled independents, and 15 non-radio independents.

Yellow is a wholly owned subsidiary of Westgate-California, Inc., usually identified in local newspapers as "the Westgate Corporation." Westgate-California is a huge conglomerate, based in San Diego, that manufactures canned goods (e.g., Breast O'Chicken) and pet foods (e.g., Purr cat food), and that owns vast wholesale produce operations, transportation companies, trucking firms, hotels, resorts, insurance companies, part of a bank, and extensive real estate.

Among Westgate's holdings are a dozen taxicab companies, all named Yellow. Although the parent Yellow is in San Francisco, the cab company's headquarters is in Los Angeles. (Charles L. O'Connor, senior vice-president of the company and general manager of Yellow in San Francisco, is often identified erroneously by local newspapers as "president of Yellow.") Other Yellows are located in Alameda, Berkeley, Oakland, San Jose, Burbank, Oceanside, Palm Springs, and Phoenix, Arizona. (Yellow Cab companies in other parts of the country have nothing to do with the California and Arizona operations and are not owned by Westgate). The various Yellows enjoy exclusive monopolies in Los Angeles and most of the other cities where they operate, but not quite that in San Francisco or Oakland.

Also among Westgate's holdings are the Airporter Bus Company in San Francisco and the Airport Transit Company in Oakland and Los Angeles. Since these bus companies run service to and from airports, Westgate is in the curious position of taking many lucrative potential fares away from its own Yellow cab drivers.

Westgate's management in San Diego cannot be bothered with such petty details. The corporation's revenues last year were nearly \$150 million and its assets more than \$200 million. It is a highly profitable operation for all stockholders.

Only a few minor Westgate stockholders reside in San Francisco. By contrast the independent cab companies in the city are owned by local taxi drivers and former taxi drivers. Of the twenty independents only Veterans, which owns property and a camper business, has assets and annual revenues of more than \$1.5

million. Except for DeSoto and Luxor, the others are dwarfed even by a \$1 million figure.

In deference to Westgate's status in the world of big business, the San Francisco Police Department has awarded the Yellow Cab Company exclusive rights to taxicab stands at the Southern Pacific Railroad depot, the best pickup point in the financial district, the choice spot in the department store area around Union Square, the key intersection of the Marina district, the corner where most cabs are hailed at Fisherman's Wharf, and nearly two hundred other slabs of public sidewalk. Among these monopolized tidbits are the biggest hotels in the city: the Fairmont, Mark Hopkins, St. Francis, Sir Francis Drake, Clift, Hilton, Holiday Inn at the Wharf, Sheraton Palace, Jack Tar, Miyako, and Del Webb Townhouse.

Besides all of that, Yellow has the exclusive franchise at San Francisco International Airport.

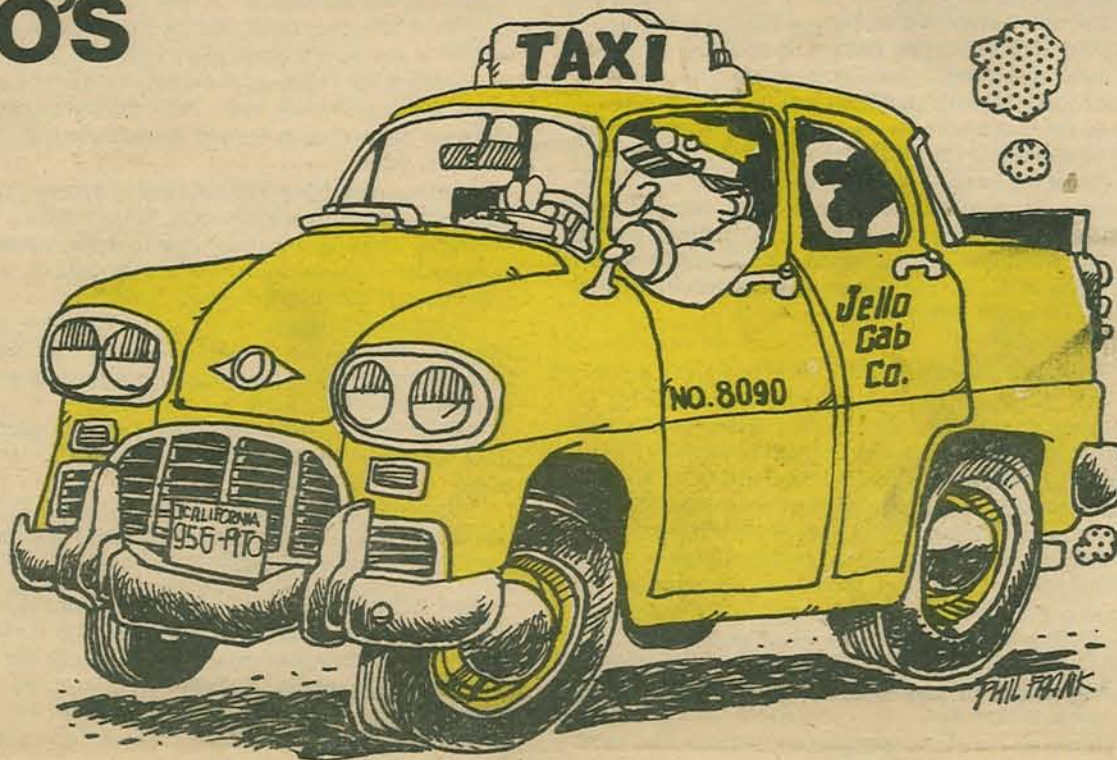
By contrast only three of the independent companies have any exclusive stands: DeSoto, Luxor, and Veterans. Except for two Holiday Inns and several minor hotels and motels, most of these consist of nothing more than a few corners where their drivers sit awaiting radio calls for designated sections of the city. None of the other independents have any exclusive stands; they have to share the Greyhound Bus depot, Downtown Air Line Terminal, and East Bay Terminal with all other cabbies, and otherwise rely on street pickups.

To service its stands and radio customers, Yellow has 503 cabs and a little more than 1,000 drivers. No single radio controlled independent has more than 90 cabs and 150 drivers. The non-radio independents have anywhere from one (Farwest) to a dozen (Rose) vehicles.

With Yellow's giant-sized advantages over the independents, you might think it would be the most prosperous taxicab company in San Francisco, if not northern California. Instead it is in the worst shape of any cab company in the state, and it would be difficult to find an equal disaster anywhere in the country.

This year only one taxicab company in San Francisco is losing money: Yellow. The coops of drivers and ex-drivers at DeSoto and Luxor are reaping higher dividend checks than ever before. Veterans' president Al Morris sails around the Bay Area waters in a luxurious yacht and has so much money now he can form a syndicate that offers to buy out Yellow.

While all the other independent companies also remain in the black, the red ink on Yellow's ledger shows nearly a \$1 million loss for 1972.



Phil Frank

It is because the Chauffeurs' Union division of the Teamsters, the Hotel Association, Mayor Alioto, and the Board of Supervisors insist on propping up this ailing giant that San Franciscans pay higher cab fares than any other big city dwellers. It is also the insistence of big labor, big business, and big government on using the sick monster as the cab riding public's major workhorse, even as the monster itself begs for death, that passengers who try to rely on Yellow sometimes wait 45 minutes for a taxi, are driven on a serpentine path to their destinations, and suffer other abuses that have caused many to give up and take the bus or walk.

But there are others who have no alternative: the sick, the handicapped, the aged, the time pressed, the shoppers with bundles, the visitors, the riders on emergency trips to the hospital and the like. They must use taxis, and they are paying a terrible price for their necessity as they suffer along with more than 500 independent cab drivers who are being brutalized by an internecine warfare with Yellow.

Yellow's drivers work on a fifty-fifty meter split with the company unless they fail to run up at least \$32 a day on the meter, whereupon they automatically draw a \$16 daily guarantee from their employer. And this is where all the trouble starts.

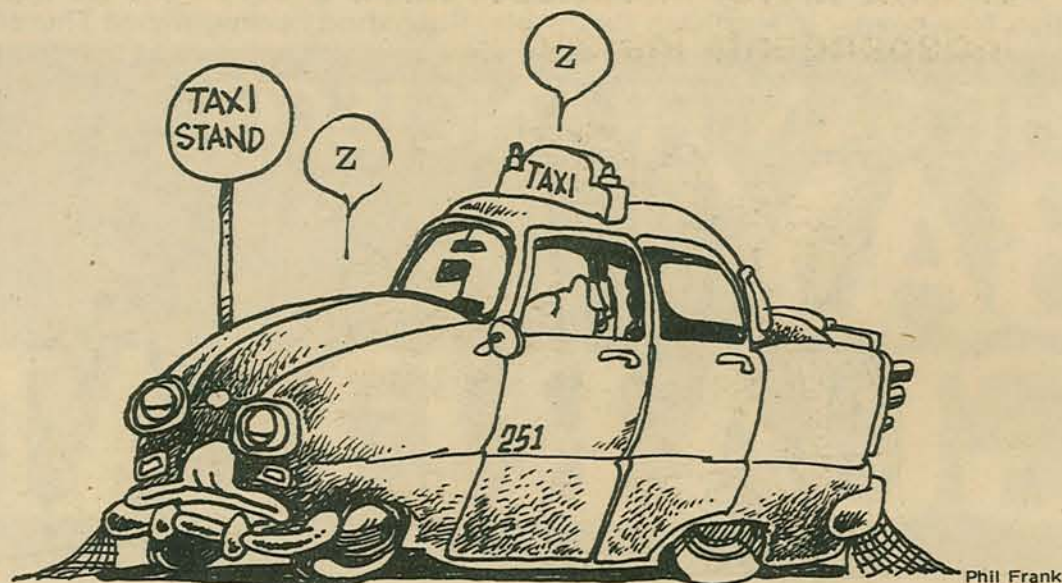
By contrast almost all independents either rent or own their cabs. At the major radio controlled independent companies the drivers pay \$20 a day or \$22 a night for their cabs plus five or six dollars for the gasoline they have burned during their shifts.

The \$2 difference is based on the assumption that night drivers earn more money than day drivers, an assumption that was once supported by fact. Since the Nixon-arranged recession set in, reducing funds available for night life, and since the fear of being assaulted or robbed grew to the point that many people stopped leaving their homes at night, this assumption has ceased to be valid. The night drivers are hurting because of it, but the Chauffeurs' Union has demonstrated no more interest in correcting the inequity than it has in dealing with a hundred other travesties in the taxicab business.

Either way, day or night, independent cab drivers are in the reverse position of Yellow's: instead of taking no risk, instead of being guaranteed no less meter earnings than \$16 daily, they guarantee the company 20 bucks a day no matter what happens on the street. Since the risk is theirs, they hustle or perish.

Continued Next Page

The Taxicab Mess



Many of them manage quite well. All the usual cab driver bullshit aside, I know many day men at DeSoto, Luxor, and Veterans who average \$200 a week net earnings. Some sharpies average up to \$250. It takes shrewd calculating, a fierce competitiveness, a willingness to pay off hotel bellhops and others, and the ability to drive at least nine hours out of a ten-hour shift without wasting time on stands and without dropping alertness for fares. It also means answering radio calls quickly, keeping the cab clean and in good mechanical condition, knowing how to talk to passengers, and providing courteous, helpful service. But it can be done. (I would be the last person to state, however, that all independent drivers do it.)

Yellow's drivers, on the other hand, can afford to be lazy, and many have chosen to work for the big company on a meter split and daily guarantee for that reason. The average Yellow Cab driver earns \$125 a week. If he spends most of his time sitting on hotel stands, where it's often an hour between fares because of long lines of cabs, he can haul in that much by lugging out on a few long runs to the airport or other distant points. If he keeps waiting an hour and is wiped out by short runs, he can still earn almost that much from his daily guarantee plus the tips that he gets to keep all for himself. So, too often the attitude is: Why bother to take more calls on the radio or look for street pickups?

I want to put this in perspective because that story is unfair to a cadre of Yellow's career drivers and a few newcomers who do answer radio calls and look for pickups, and earn \$150 a week. They are as competent, courteous, and conscientious as most independents. But they constitute less than a majority of Yellow's drivers.

The majority of Yellow's drivers consists of individuals hacking it temporarily until something better comes along. Although Yellow puts them through a brief training program, many of them do not know the city, become easily discouraged at the obstacles facing a novice, and all too often develop a lackadaisical attitude toward hunting fares and serving the public.

During the two years I drove independent taxicabs in San Francisco, I was regaled with horror stories about Yellow's drivers. Not once did I ever broach the subject. It always arose because my passengers were indignant and wanted me to know why they were riding exclusively with independents.

One week after I began hacking it I was hailed by a grayhaired lady in front of the City of Paris department store during a moment when there was no Yellow cab on the stand there. She explained that she makes a weekly trip to San Francisco from Sacramento for shopping, followed by a visit to friends in the West Portal area. At the end of the trip she added a dollar tip to the fare, and I expressed surprise in thanking her because grayhaired ladies ordinarily tip no more than a quarter.

"Thank you," she said. "You're the first cab driver who's ever taken me direct to West Portal."

A few questions produced the information that until that day she had always ridden with Yellow because a Yellow was on the stand at City of Paris, and that company's drivers were hauling her half way around the city to her destination. The previous week a Yellow had driven her out Geary to Masonic (she remembered the intersection by the Sears Roebuck landmark), then across to West Portal. Consequently she was being hit for meter fares up to two dollars more than what registered on mine because I went up Market-Portola, the correct route.

More often than not when this happens, it is because Yellow's driver does not know where he is going. Of course some do it deliberately, usually not through inherent dishonesty but rather because of the difficulty of making a living on a 50-50 meter split.

Some Yellow drivers also try to jam the meter, alter meter readings, or throw the flag before arrival at destination so they can evade splitting the entire fare with the company. Throwing the flag off early or "highflagging," an unlawful trick that results in automatic dismissal when the driver is caught, is not always initiated by the cabbie, incidentally. A surpris-

ing number of passengers favoring the driver over the company will tell him:

"Turn off your meter and I'll pay you the same as if it was on and you'll make some extra for yourself."

Whether the cabbie is cheating or sitting on a hotel stand and ignoring the radio calls, management loses because its revenue is derived completely from 50 % of meter fares.

Another reason for Yellow's losing money is a considerable reduction in radio calls. Many natives, fed up with long waits for a Yellow or with driver rudeness, have switched to calling independents instead, which is one reason why the independents prosper.

"I call your company and I get a cab in five or ten minutes. When I used to call Yellow, I'd wait sometimes 45 minutes or an hour, and one time they never showed up at all."

"Their drivers are so nasty. They won't open the door or help you with packages. They insult you if you ask."

"They don't take good care of their cabs. The last one felt like the bottom was falling out. I'd take anything before a Yellow."

Not a day went by that I did not hear one or more of these remarks. Occasionally there will be similar complaints against independents, too, for all cab companies have fuckups, including DeSoto and Luxor, the elite among them. It's part of the business and it will not change until the nature of San Francisco's taxicab industry is altered.

In New York cab drivers must pass a test demonstrating knowledge of the city. In London hacking is a respectable profession, with men waiting to enter it and then serving a year's apprenticeship before they are permanently licensed.

In San Francisco a record clear of crime and major accidents during the past three years, plus two bucks, gets you a chauffeur's license. There is no special driving test, no examination of city knowledge, no screening process of any kind. There cannot be under the present system because too many men and women view the taxicab driver's trade as undesirable and financially unrewarding, and therefore big Yellow has trouble recruiting enough drivers. Few if any of the other companies have this problem except Veterans to a lesser extent. But Yellow has such a rapid turnover of drivers that its management cannot afford to be fussy in hiring practices.

At the independents, experience is usually requested unless the companies have some openings that have not been filled, and then they will hire a novice. That's how I bypassed Yellow and began hacking without any training program, because the independents have none.

Actually the screening process at the independents is not much better than it is at Yellow. The reason why the independents have a greater percentage of reliable drivers is their method of making money: individual and cooperative cab ownership, and leasing.

Ownership, of course, is the ultimate goal for a career cab driver because that's where the biggest profits lie. But only a limited number of cabbies can afford it because of the tab: \$21,000 for a medallion plus \$4,000 for the vehicle. So, the majority of the independents lease the cab.

Not too many beginners are eager to start off paying \$20-\$22 a shift plus gas. It seems too risky. It takes a self-confident person, a hustler, a go-getter, more often than not one who is interested in a long period of cab driving if not a career, to begin with that method.

Once the individual is a cab owner or renter, he is in business for himself. The more passengers he can persuade to ride with his company, the more radio calls he himself can get. The better his cab looks and runs, and the prompter and more courteous service he provides, the more passengers his company gets and the greater the portion of them that he has to share. Many independents think in these terms rather than in terms of earning a little money as easily as possible until they figure out something better to do.

I do not hold up this method as a panacea. I know all too many independents, including driver-owners at DeSoto and Luxor, who rob drunks, add illegal luggage charges to fares, deliberately drive longer routes than necessary, keep themselves and their cabs in filthy condition, and cheat and steal from their fellow hackers. As I say, it will continue until we have a system that is closer to that of the London taxicab industry. My point is that the ownership and leasing system produces a greater number of reliable drivers than Yellow has with its meter split arrangement.

The main reason why the cab business in San Francisco is so screwed up is that Yellow dominates it and the Chauffeurs' Union will not permit any basic changes in its operating procedures. Nor will it approve of Yellow's purchase by a syndicate headed by Veterans president Al Morris, who will take over the floundering company only if permitted to operate on cab rentals. The Chauffeurs' Union refuses to permit any change in the working labor contract, and Yellow goes on losing money and wrecking the city's cab business by demanding ever higher fares and providing inadequate service as the company struggles in its death throes.

HOW YELLOW GOT THAT WAY

A Talk With Its Local Boss, Charlie O'Connor

Charles L. O'Connor, or Charlie as he is known to people in the taxicab and newspaper industries, is an affable gentleman who sports a spiffy reddish brown mustache and likes to dress in colorful though conservative fashion. He was born in New York but has spent most of his adult life in San Francisco, first as a newspaper reporter, then production manager of the defunct "S.F. News-Call Bulletin," and now senior vice-president of the Yellow Cab Company functioning as its local general manager.

Saddled with scores of horrendous problems that are enough to defeat anyone, O'Connor has tried hard to provide improved cab service but has been frustrated by many obstacles.

To cite one example of the contretemps that face O'Connor, there is the question of what a cab company manager should do when passengers call up and ask for "a white driver only." O'Connor has ordered his telephone operators and dispatchers to refuse, even though this sometimes means losing a passenger to another company that offers all-white fleets.

THE SAN FRANCISCO

BAY GUARDIAN

"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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O'Connor is a remarkably honest, open businessman in these times of widespread deceit. If any fault is to be found with him, it lies in his two blind spots: his persistent belief that his company can be saved by another ruinous fare increase, and his refusal to get rid of the blinding rear blinker lights on Yellow cabs that have irritated so many people.

The questions and answers swapped during my talk with O'Connor were much too complex, disorganized, and wordy for precise repetition here. What you read below is a reordered condensation that is nonetheless true to the tenor of the discussion.

Wolfe: How did Yellow originate?

O'Connor: It was started by Hertz in the early nineteenth hundreds, then purchased later by a local businessman, Lansing Rothschild.

W: When did Westgate take over?

O: In 1962.

W: How much did Westgate have to pay for the company?

O: I don't know.

W: I wanted to know how much the company was worth then and now.

O: The answer to your question is that the company is worthless today with the present union contract.

W: For years there has been local scuttlebutt that Westgate bought the company as a tax dodge. I take it there is nothing to that.

O: That's nonsense, without foundation. This could be the most profitable part of Westgate if we had the opportunity to work on a different union contract. San Francisco is the greatest cab town in the world.

W: I know Rothschild obtained exclusive stands at the big hotels through payoffs to their owners. Did you continue this?

O: Frankly, we did at first. But we stopped paying off hotel owners five or six years ago. We have the big stands now as a matter of convenience for them.

W: Why is so much of your fleet idle? On weekends it looks like half the cabs are on the lot.

O: We have 350 cabs available most days [out of a fleet of 503]. We would have more, but the union screams 'you're flooding the streets; our guys can't make a living.'

W: A year ago you had 1,200 drivers. Now that's down almost to 1,000. Why?

O: Because of a drastic drop in business. The convention business is off, hotels are hurting, attendance at baseball games is down. Everybody's hurting. We can't afford to hire more drivers.

W: I realize one part of that is the benefits that have to be paid, but most of your drivers only stay for a few months, don't they?

O: Yes. Within a year there's nearly a 100% turnover. We hire a 1000 new drivers a year.

W: I believe you are also losing money as the result of drivers highflagging, jamming the meter, or recording false meter readings?

O: This is true. Lots of older drivers have told us it's happening. It's hard to detect. We don't have enough troops to follow each cab around. There's no question we are losing a great deal of money from this source.

...Then we have the expensive pension and welfare benefits to pay, of course, and the daily guarantees to our drivers. So, all around our costs are much higher than anyone else's, and we have no way of passing them on to the customer like other businesses do. [Meter rates are fixed by the Board of Supervisors.]

W: You haven't mentioned accidents.

O: Our accidents, sad to say, are increasing. We have over a hundred a month. Our accident rate is still much lower than that of civilian drivers because our guys are trained. But accidents are very costly and we're being hit with ever higher judgments in court.

W: Is this happening because of so much driver turnover?

O: Very young drivers have the highest accident rate, it's true, and we've established a policy of hiring nobody under 25. Unfortunately it doesn't work out that our experienced drivers have less accidents than younger ones a short time on the job. You'd think it would, but it doesn't.

W: If we've covered everything, what does this all add up to in total losses for 1972?

O: Just about a million dollars.

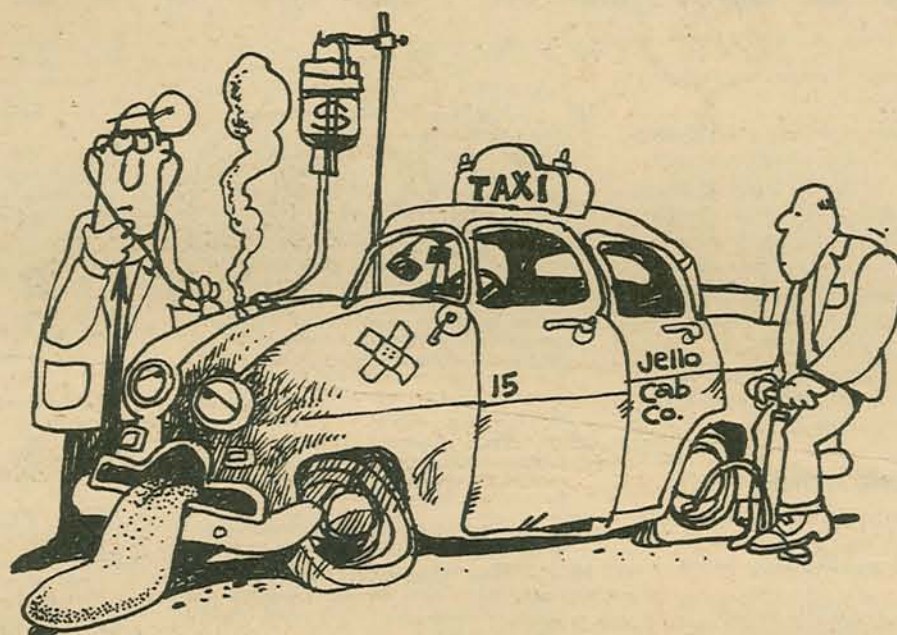
W: What are you doing to offset this? I've heard many, many complaints that Yellow doesn't answer the phone and your cabs don't show up for 45 minutes and sometimes not at all. That can't help.

O: It's true that this happens sometimes. But on the average we answer the phone within seven rings: that's within 45 seconds. And 90 per cent of our orders are filled within ten minutes. We keep careful records of this because we're constantly trying to arrange better control, but with a company this size it's difficult. One problem is there are areas of the city where our drivers won't go. Potrero Hill, for example. Recently one of our black drivers got 'knocked upside the head,' as he put it. He told me he would no longer go out there. And he lives there.

W: All right, but that's a minor part of the story. The main thing, from what I've seen, is that you can't get many of your drivers to roll off the hotel stands to take radio orders.

O: We're improving on that. For one thing, we're now pulling drivers off the hotel stands. Even if they're at the Fairmont, we'll pull them out of line to take a radio order. The problem before was that the union wouldn't let us. They kept telling us we had no right to order a driver off the stand. But they've changed. They've loosened up on this. We still have older drivers

"Many natives, fed up with long waits for a Yellow or with driver rudeness, have switched to calling independents instead . . ."



Phil Frank

near retirement who don't want to take radio orders. But many of our newer drivers are taking radio orders and making more money than the older ones who don't want to.

W: I've also heard many horror stories about Yellow drivers: going out of the way, rudeness, refusal to open the door, and so on.

O: We have control problems. We're improving the quality of our drivers, but it's costing us more money to do that.

W: If the union would allow you to change to a cab rental type of operation, would you?

O: Would we? What do you think we've been asking for?

W: I know, but I have to ask these questions to get the answers from you. Let me put it this way — Why is Yellow the only cab company in San Francisco that's losing money?

O: It's the difference in the union contract, of course. The other companies have all the advantage. They are guaranteed at least \$25 a day from every driver for cab rental and gas, whether he even works or not. For us to get that much, each driver has to book fifty dollars [bookings are meter fares], and our average guy books less than that. We've asked Strachan to let us change the contract many times, and he refuses. [That's Jim Strachan, secretary-treasurer of the Chauffeurs' Union.] He says 'our drivers don't want it.' We can't officially contradict this because the NLRB [National Labor Relations Board] forbids us to poll our drivers. But we've been told privately by many of our drivers that they do want to work on the same kind of deal as DeSoto and Luxor's drivers.

W: What it amounts to, then, is that we have come whole cycle: from the bloody days of capitalism when unions were a vital necessity, to the present when a labor union can dictate the way management operates even to the extent of forcing a company out of business.

O: Exactly.

W: Are you ready to pull out, then?

O: We want to walk out. We're ready to pack up and go.

W: Suppose the union comes through with this proposed plan to buy out the company and have the drivers own it through a joint trust?

O: We're ready to accept that plan, but the union is dragging its feet. It's too bad. This would be a good thing for the men. They would police themselves out there and that would solve a lot of problems. They'd make more money and everybody would benefit.

W: If the union won't come through with the offer, is there any other possible solution?

O: We still want a rate increase. It's not true that we have the highest taxicab rates in the country. They're higher in San Jose, for example. It's also a myth that the cab-riding public stops taking cabs when the fares go up. It's like eating in a restaurant. They'll pay higher prices if they're the type who would rather eat in a restaurant than work in the kitchen. It's the same thing.

W: And if neither solution happens?

O: If the supervisors won't give us rate relief and the union won't alter the contract or assume ownership, we'll have to go out of business — sell our permits or find a buyer who thinks he can survive, although I don't know how that's possible with the present union contract. But I don't think that will happen. Something will just have to happen to save this company. If we don't stay in business there will be total chaos in the cab industry of San Francisco. □

(Next time: The role of the Chauffeurs' Union in the taxicab mess.)

Ed. note: Burton Wolfe is the author of more than 100 published magazine articles and of two books: "The Hippies," and "Hitler and the Nazis." He drove a taxicab for Veterans and DeSoto for two years in San Francisco, and was a member in good standing of the Chauffeurs' Union.

The Best Cab Company to Call

Among the criteria used in compiling these ratings were the following: (1) average number of cabs available, (2) mechanical condition and appearance of vehicles, (3) speed in responding to radio calls as reported by passengers, (4) number of complaints against companies balanced against favorable comments, (5) caliber of drivers, (6) number of direct telephone lines used by business establishments that cater to natives rather than tourists, and (7) frequency with which non-radio controlled cab drivers call the other companies when they need a taxi.

Company and No. Cabs Available*

Comments

1. DeSoto-80

673-1414

or
Luxor-60

673-4040

Two of the finest cab companies in the country. Both specialize in radio business. Most of their drivers are neat, courteous, and efficient; and most rely heavily on their radios for fares. DeSoto has more cabs, but also a few more drivers who hang around hotel stands than Luxor's do. Anyway, it's a tossup. Excellent garage crews at both companies keep most vehicles in good mechanical condition. Large number of owner-drivers results in self-policed fleets.

2. Veterans-70

552-1300

or
Yellow-350

626-2345

Another tossup. They have the same problems: too many drivers sitting on stands and ignoring the radio; rapid personnel turnover (more so at Yellow than Veterans), resulting in too many inexperienced, careless drivers; and inadequate vehicle maintenance. (Many recent purchases of new cabs have temporarily improved the latter problem.) Yellow is called more than any other company, and is the only one with more than a

3. City-30

285-4500

single radio channel: it has three. Yet DeSoto and Luxor respond faster most of the time, and even Veterans may be faster.

Behind only because it is still too small to provide faster service, although it is rapidly closing in on the others. Under new management problems with irresponsible drivers have been mostly corrected and mechanical condition of vehicles improved. Try calling City on days when the major independents are busy. Note to unionists: it's a non-union outfit.

4. King-10

346-2004

Good cabs and good drivers, but too small to compete. Management's original intention of providing service to predominantly black neighborhoods avoided by other companies has met with disappointments. The firm is not capitalized enough and not big enough. Management and the black community ought to seek means of combining interests to make this fine company grow. Also non-union.

*Based on middle of typical weekday. Numbers rounded off.

Non-Radio Independents

*Rose Pacific Arrow	Model Star Sunshine	Bluebird White Top Friendly
**United Eagle	Red & White Orange	Iona Farwest

*Entirely union.

**Formerly Barrett; drivers partly union. All the others are non-union.

THE GUARDIAN Endorsements

By Bay Guardian staff under
the direction of Carol Kroot

Get out and vote, Tuesday, November 7, 7 a.m. to 8 p.m.

If you can't make it to the polls during non-working hours, your employer must give you up to two hours at the beginning or end of the working day to vote—with pay. But be sure to let him know you need the time off by Friday, November 3.

If you need a ride to the polls, call McGovern Headquarters (864-7400), preferably before election day.

Here are our vote recommendations (see Guardian vol. 7, No. 2 for detailed explanations & arguments):

STATE PROPOSITIONS

- 1... **Vote For** Community College Bonds.
- 2... **Vote For** Health Science Facilities Bonds.
- 3... **No.** Pollution Control Bonds. (Subsidizes big polluters.)
- 4... **Yes.** Legislative Reorganization. (Two year session, other improvements.)
- 5... **Yes.** School District Power Authorization. (More independence for local school boards.)
- 6... **Yes.** Constitutional Revisions. (Reorganizes state constitution with few substantive changes.)
- 7... **Yes.** Elections and Presidential Primary Amendment. (Brings state constitution into line with federal law, court rulings.)
- 8... **No.** Tax Exemption for Anti-Pollution Facilities. (Another subsidy to big polluters.)
- 9... **Yes.** Bonds to Repair Structurally Unsafe Schools. (Makes these bonds easier for voters to approve.)
- 10... **Yes.** Blind Veterans Tax Exemption. (Increases property tax exemption.)
- 11... **Yes.** Privacy. (Adds privacy to state constitution's list of inalienable rights.)
- 12... **Yes.** Disabled Veterans Tax Exemption. (Increases property tax exemption.)
- 13... **Yes.** Workmen's Compensation. (Saves state approx. \$1.8 million annually, maintains present services.)

14... **No.** Watson Tax Initiative. (Tax break for big land developers and speculators, burden for home owners and renters.)

15... **No.** State Employees Salaries. (An about face by the Guardian; we supported No. 15 last issue. We now feel passage of the measure would be a step backward for state employees. The proposition doesn't destroy Reagan's much-abused control of state salaries, it merely shifts the control to the State Personnel Board, UC Regents and State University and College Trustees—all appointed by the governor. Prop. 15 would allow these bodies to decide employee pay without consulting with employee representatives. Where collective bargaining is allowed, on non-salary matters, the state can force compulsory arbitration—thus effectively doing away with strikes.)

16... **No.** Highway Patrol Salaries. (Virtually guarantees that Highway Patrolmen receive AT LEAST THE MAXIMUM paid to local police or deputy sheriffs.)

17... **No.** Death Penalty. (Tries to bring it back.)

18... **No.** Obscenity. (Absurd attempt to legally ban a wide variety of material as obscene; removes 'redeeming social importance' as a test.)

19... **Yes.** Marijuana Initiative. (Decriminalizes the growing, harvesting, transporting and use of marijuana.)

20... **Yes.** Coastal Zone Initiative. (Creates commissions to protect the coast from developers.)

21... **No.** Assignment of Students to School. (Forbids assigning students to certain schools to correct racial imbalance—even with no busing.)

22... **No, No, No.** Agricultural Labor Relations. (Growers' attempt to kill Cesar Chavez' farm workers' union.)

SAN FRANCISCO CITY AND COUNTY PROPOSITIONS

A... **No.** Water Bonds. (\$39 million to encourage suburban sprawl.)

B... **Yes.** Sewer Bonds. (\$25 million for needed renovation.)

C... **Yes.** City Planning Commission. (Removes highrise-oriented Chief Administrative Officer and Utilities Manager from Commission.)

D... **No.** Superintendent of Schools. (Makes it too easy to fire a school superintendent.)

E... **Yes.** (Voids action taken at non-public meetings of city bodies.)

F... **Yes.** Taxes. (Continues present gross receipt and payroll expense taxes.)

G... **Yes.** Deputy Sheriff Probation. (Allows department to receive state training funds.)

H... **Yes.** Pre-election Preparations. (Cuts delay in getting ballot arguments to voters.)

I... **No.** Narcotics Fund. (Increases Police narcotics entrapment fund.)

J... **Yes.** Combining Museums. (Consolidates Palace of Legion of Honor and De Young Museum.)

K... **Yes.** District Police Stations. (Requires Supervisors' approval for future changes, reopens closed stations.)

L... **No.** Local Primary Elections. (Discriminates against poor and minorities by requiring primaries in most local races.)

M... **Yes.** Retirement Pay. (Corrects imbalances in retirement system.)

N... **Yes.** Retirement and Survivors Benefits for Police and Firemen. (Removes inequities in current law.)

O... **Yes.** Health Service System. (Government must pay more for employees' health insurance.)

P... **No.** Printing Contracts. (Special treatment for one small segment of SF's businesses.)

Q... **Yes.** Commission Membership. (Increases Police, Fire, Civil Service Commissions from three to five.)

R... **Yes.** Pensions. (Corrects inequities.)

DECLARATION OF POLICY

1... **Yes.** "Should the Board of Supervisors be full-time and be paid a full-time salary."

2... **Vote for No. 3.** "The Board of Supervisors should remain at eleven members, elected by district."

FOR PRESIDENT: George McGovern

FOR CONGRESS: 5th District... Phillip Burton

6th District... Roger Boas

FOR STATE SENATE: 9th District... Milton Marks

FOR STATE ASSEMBLY: 18th

District... Willie Brown, Jr.

19th District... Leo T. McCarthy

20th District... John Burton

23rd District... John F. Foran

OTHER BAY AREA ENDORSEMENTS:

7th Congressional District... Ron Dellums.

8th Congressional District... Pete Stark.

9th Congressional District... Don Edwards.

11th Congressional District

... Leo T. Ryan

17th Congressional District... Jim Stewart. (news staff endorsement)

... Pete McCloskey. (editor's endorsement)

11th State Senate District... Nicholas Petris.

16th Assembly District... Ken Meade.

AC Transit... Roy Nakadegawa (Berkeley).

East Bay Regional Park District... Mary Lee Jefferds (Berkeley).

San Mateo Board of Supervisors... Herb Rhodes

In Berkeley vote NO on proposition M which requires local candidates to win by a majority forcing expensive run-off elections and hindering chances for minority voices to be heard in City Hall. □

CAMPAIGN NON-COVERAGE

National election coverage by bay area media was the worst ever this year:

1) Not a single reporter from any big bay area daily set foot outside California to cover the Nixon-McGovern campaign or any other important national race.

Most of the papers did little more than tear copy off the wires from UPI, AP or syndicates like the NY Times or Washington Post (the Examiner used its Hearst bureaus around the country, which at least gave it better coverage on the campaign than anybody

else had; the best national reporting was a piece on the Nixon press corps by Timothy Crouse for Rolling Stone.)

2) Not a single reporter from any bay area TV or radio station did any on-the-spot national coverage; the broadcast stations all relied on their networks or, if unaffiliated, on the wire services for second hand news.

3) Spiro Agnew to the contrary, the conservative slant of the big dailies was something to behold: each of the 15 or so major bay area dailies came out for Nixon/Agnew. They all urged a No vote on Prop. 11, right of privacy. All except the Oakland Tribune and Palo Alto Times said No on coastal protection. The Examiner and the Tribune want to bring back the death penalty. The Chronicle and the Tribune want to keep the farmworkers under the thumbs of the growers.

4) It was no surprise when the Chronicle endorsed Nixon editorially (without once mentioning the war in Vietnam): all during the campaign the Chron's news columns have given the nod to the President over McGovern. (Surprisingly, the Examiner was much more fair to McGovern than was the Chronicle.) Examples:

—Polls showing Nixon gains got front page treatment; those more favorable to McGovern (and thus more newsworthy) were buried inside. A Sept. 11 poll with McGovern winning in San Francisco wound up on p. 11 under the bland head "Local Demos Find a Poll They Like." Then on Sept. 25 a Yankelovich poll giving Nixon a new high played on page 1, while the more highly-respected Harris poll landed on p. 8 the next day when it reported a rise in McGovern's fortunes.

—When mayors from major U.S. cities endorsed McGovern, the Examiner ran it on p. 1

By Vicki Sufian

with the head "Mayors' Team Aids McGovern"; the Chron stuck the news on p. 16 at the end of another story, titled "McGovern Pledges Help for the Cities."

The Chron, meanwhile, refused to report endorsements made by other newspapers—so none of its readers learned that the New York Times, for example, came out for McGovern.

—The Chronicle gave McGovern's Sept. 25 free public rally and walking tour of Fisherman's Wharf no advance notice beyond a three-inch notice that day on p. 8. The next day there was only a small p. 6 story covering the well-attended tour.

When Nixon came to the city a day later for three hours to address an exclusive non-public fundraiser for wealthy backers, on the other hand, the Chron printed an advance story including details such as the menu for a fundraiser in LA the next day.



COMPARING ENDORSEMENTS ON THE STATE/SF PROPOSITIONS

Organization	11	17	18	19	20	21	22	E	K	L
GUARDIAN	YES	NO	NO	YES	YES	NO	NO	YES	YES	NO
Chronicle	No	No	No	No	No	No	Yes	Yes	No	Yes
Examiner	No	Yes	No	No	No	Yes	No	Yes	No	Yes
KPIX	-	No	No	Yes	Yes	No	-	Yes	-	-
KCBS	-	Yes	No	No	No	-	-	-	-	-
KGO-TV	-	-	-	No	-	-	-	-	-	-
KGO-radio	Yes	No	No	No	Yes	-	No	Yes	-	Yes
KFRC	-	No	No	Yes	Yes	-	-	-	-	-
KTVU	Yes	Yes	-	Yes	Yes	-	-	-	-	-
SF Chamber of Commerce	No	-	-	No	No	Yes	Yes	-	-	Yes
State Chamber	-	Yes	Yes	No	No	Yes	Yes	-	-	-
SF Downtown Assoc.	-	Yes	-	No	No	Yes	Yes	Yes	No	Yes
SF Labor Council	-	-	-	-	-	-	-	-	-	-
COPE	Yes	-	-	-	No	No	No	No	No	No
League of Women Voters	-	-	-	-	Yes	No	-	Yes	-	-
ACLU	-	No	No	Yes	-	No	No	-	-	-
Alice B. Toklas Demo. Club	Yes	No	No	Yes	Yes	No	No	Yes	Yes	No
Milton Marks (R)	Yes	No	No	Yes	Yes	No	No	-	-	-
Ron Pelosi (D)	Yes	No	No	No	Yes	No	No	-	-	-
Roger Boas* (D)	Yes	No	No	Yes	Yes	No	No	-	-	-
Jim Stewart (D)	Yes	No	No	No	Yes	No	No	-	-	-
Pete McCloskey (R)	No	No	No	Yes	Yes	No	No	-	-	-
Ron Dellums (D)	Yes	No	No	Yes	Yes	No	No	-	-	-
Pete Hannaford (R)	Yes	Yes	No	No	Yes	No	No	-	-	-
Oakland Tribune	No	Yes	No	No	Yes	No	Yes	-	-	-
San Rafael Ind. Journ.	No	No	No	No	No	Yes	Yes	-	-	-
Redwood City Tribune	-	Yes	No	No	No	No	No	-	-	-
San Jose Merc./News	No	Yes	No	No	No	No	Yes	-	-	-
Palo Alto Times	No	No	No	No	Yes	No	No	-	-	-
Calif. Demo. Council	Yes	No	No	Yes	Yes	No	No	-	-	-

*Footnote: Roger Boas' opponent, William Mailliard, refuses to endorse any state or SF propositions, saying he is a national candidate and doesn't need to comment on other than national issues—which is a good index of Mailliard's leadership in Congress the past 20 years.

FOUR
MORE
YEARS.



PALACE GUARD. Left, a member of the S.F. Tac Squad welcomes the people to Nixon's \$1,000 a plate luncheon Sept. 27 at the Sheraton-Palace Hotel.

By Jess Ritter

OAKLAND: "There is no 'there' there."
—Any San Francisco columnist
quoting writer Gertrude Stein
for the 347th time.

It is precisely because Oakland is so much there that this writer always thought it a sub-tropical Chicago when driving through the seemingly endless horizontal grid of houses and crossing streets numbered in the higher 100's. A sub-tropical Chicago, a western railway terminus grimy with manufacturing, lacking the softening contours of San Francisco's hills, but in the past two decades far more supportive of the arts and artists than San Francisco. And now most uppity of all, possessor of the 1972 American League baseball champions on the verge of bringing the first World Series championship ever to the Bay Area.

And yet more: doing it with a rag-tag collection of baseball stars and castoffs, freaking long-haired-anarchists, managed by a guy with hair down to his collar who also sports a lovely green-and-gold flower painted dead center on the bulge of his jock-strap.

All of this owned by an unorthodox, cornball self-made millionaire whose ideas scare the pants off baseball's conservative moguls. In short, baseball's first hip team, a team whose class and dash should represent we San Francisco effete hip snobs but named the Oakland A's. Our team, remember, is the winless, punchless, colorless San Francisco Giants.

ca. 1750—The English game of rounders, the direct ancestor of baseball, was introduced into the American colonies. And by a stroke of complicated good fortune, here's the lowly Guardian muckraker headed for the Oakland Coliseum first World Series game with his coveted press credentials, ostensibly on a mission of seeking out the collective jugular vein of sports writers and high-finance manipulators but actually as excited as any Kansas farmboy seeing his first World Series.

1862—The first enclosed ballpark, Union Grounds in Brooklyn. Over 1,000 media representatives swarm around the expanded press boxes, the club dressing rooms and the Oakland Coliseum's soggy dugout areas. The day of the first Oakland World Series game (Oakland having stunned the Big Red Machine by winning the first two in Cincinnati). An incongruously muggy mid-western June baseball day, high-piled thunderheads on every horizon.

An early message on the huge electronic letterboard behind left-field bleachers: "Introducing the World's Most Famous Mule—'Charlie-O'—Athletics' mascot Charlie has his own air-conditioned trailer and has accompanied the team on the road." Headed for interviews in the Cincinnati dugout, the writer is taken in tow by the Lenny Bruce of jock journalism, Examiner sportswriter Wells Twombly.

"Go over and listen to those scribblers, men playing games for boys," says Twombly, casting a baleful eye at the baseball writers clustered around Cincinnati manager Sparky Anderson.

"There's less to it than meets the eye," he warns introducing the lowly Guardian writer to several Big Time Sportswriters from the East. They nod curtly, their eyes sliding past the Guardian designation on the fluttering press pass affixed to the writer's bush jacket. It took two days to learn to stick the press pass into a breast pocket so that just the diamond-shaped tip showed; nobody knows then whether one represents "Sports Illustrated" or the Napa Register.

"Say, you're not going to expose us are you?" asks Twombly.

"Naw, I may write dirty, but I don't rip off my friends."

A New York Times writer moves in for the kill. "That doesn't give you much to write about, then, does it?"

Over against the dugout, 35 sportswriters are clumped around manager Sparky Anderson, trying to draw blood.

"Say, Spar, what ever made you think you could manage in the majors when you spent your life playing in the minors?"

Ask a truckdriver a question like that down in Bouncer's Bar and you'd fly through a plate-glass window. Sportswriters quickly learn, however, that there isn't much left to say after they've written about a man's skill, or lack of it, and grace under pressure, or lack of that.

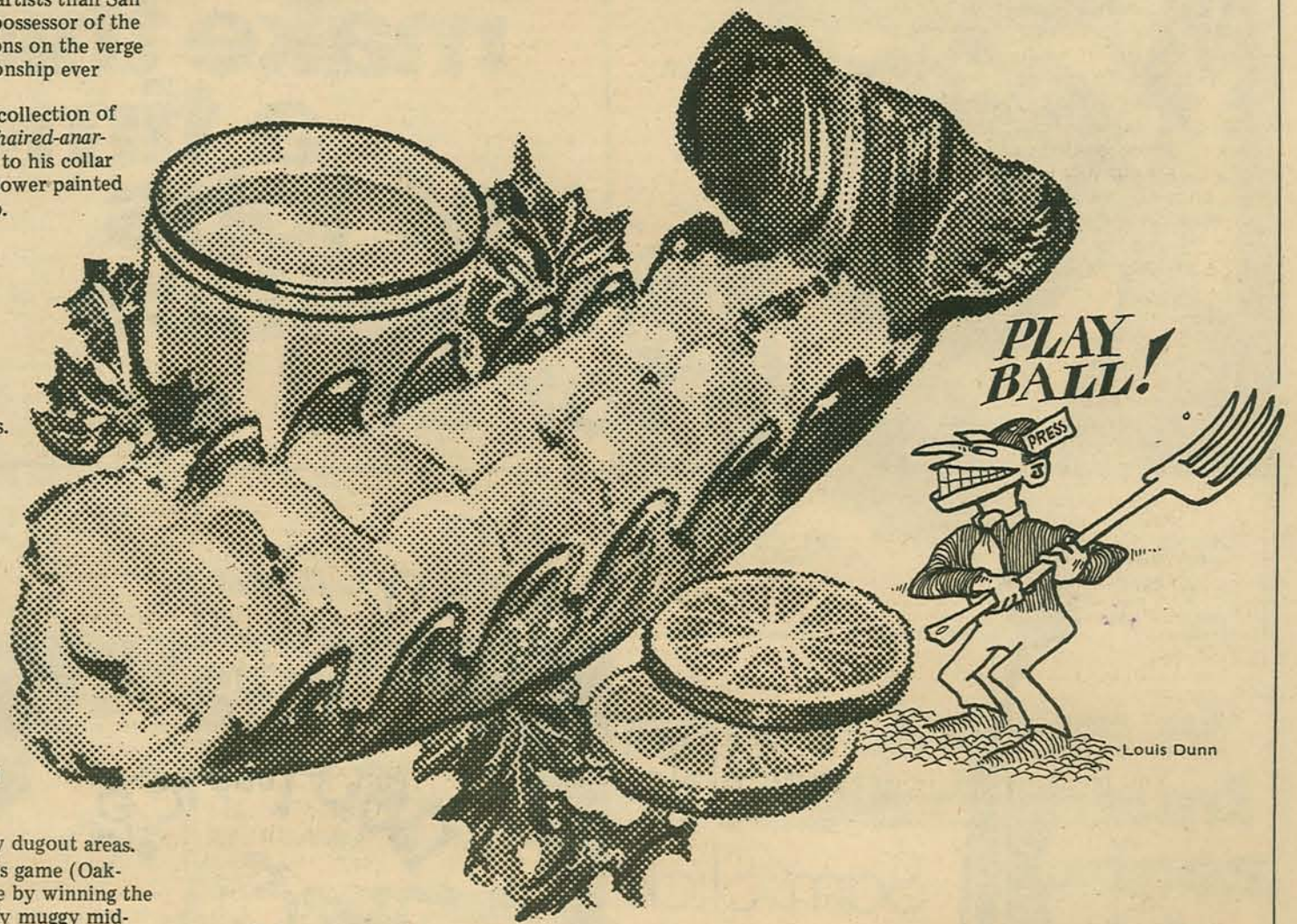
But sports editors and the Green Pages are voracious monsters needing to be fed daily. The enterprising writer then has two options—esoteric statistics or creating controversy. But esoteric statistics are dull work, codified in the 357-page Official Major League Baseball Record Book. The trick is to recognize instantly a new statistic.

"In the 5th inning of the fourth game of this series, Oakland pinch-hitter Gonzalo Marquez tied the World Series record for the most pinch hits in a Series, three, previously held by Carl Warwick with St. Louis in the 1954 Series." (Warwick currently a used car salesman and boozier character in Houston, retelling his feat nightly in various bars.)

Creating controversy is more fun, since in our media age the ballplayers need the sportswriters as much as the

Reporting the WORLD SERIES

With J&B Scotch, Maine Lobster, And All The Big Eastern Sportswriters



sportswriters need the ballplayers. For this Series, Chronicle's writer Glenn Dickey tried to hawk up the longhair issue, taunting the Midwestern, shorthaired Reds about the flying locks of the A's.

Dickey managed to get himself thrown out of both clubs' dressing rooms but retaliated by calling manager Sparky Anderson a "short-haired freak," thus handing his writing fraternity reams of colorful copy. Throughout the Series, other writers kept identifying Wells Twombly to unsuspecting players and club personnel as Glenn Dickey, hoping for more copy.

Through a judicious trading of quotes, the enterprising sportswriter places himself in the very center of the action, even thrusting into the interior monologue of the pitcher on the mound. In the press workroom after Wednesday's first game, the writer sauntered against back-home deadlines. Glancing over the shoulder of a scribe who had never left the free coffee and box lunches of the warm pressbox, one could read, "I knew I was getting tired in the eighth inning when Williams came out to the mound," Oakland pitcher Ken Holtzman told me, "but I felt I could make it to the end of the inning."

1867—William "Candy" Cummings used the curve ball. Oakland's first World Series game cancelled due to rain as a freak tornado-looking thunderhead swiftly gathers directly over the Coliseum, bright sunshine flooding the rest of the Bay Area. The crowd, unsure of just what to cheer in the face of unexpected championship status, oohs and ahhs at the spectacular lightning display, applauding the bigger forked bolts. After a drenching downpour and hailstorm, Baseball Commissioner Bowie Kuhn tours the field, his first step into left field area splashing water up to his knees. A struggling photographer loses his shoes in the outfield mud.

1887—The batter's privilege of calling for a high or low pitch was abolished. Wednesday, Cincinnati 1-0; Thursday, Oakland 3-2; Friday, Cincinnati 5-4. The Series returns to Cincinnati where, as history tells us, Oakland won it in the last inning of the seventh game by one run. A heart-stopping World Series, the best in recent history, six of the seven games won by one run.

The pitching was phenomenal, Oakland manager Dick Williams going to the bull pen for relievers like Vida Blue, Rollie Fingers, "Blue Moon" Odom, all equally good as starters. Cincinnati pitcher Steve Billingham seemed to get stronger as the innings went by. "Blue Moon" Odom comes down off the mound on his follow through as if he were running full-tilt straight into the batter. Most unnerving.

Oakland's double-play combination broken up time and again by hard-charging Cincinnati base runners. The

second baseman Dick Green doesn't quite have the knack of leaping into the air over the sliding runner's spikes and firing off his shot to first. Feisty, bandy-legged Pete Rose tries to carry the somewhat lethargic but smooth Cincinnati club on his hustle alone, becoming the ritual scapegoat for the good-natured booing of the Oakland partisans. Rose takes his left field position accompanied by flying carrots and brussel sprouts, hurled from the bleachers.

"It doesn't bother me," Rose drawls later in the dressing room, "they need somebody to get off on, they don't mean nothin' by it."

1908—Soiling the ball was prohibited. Throughout the Oakland series the outfielders kept sliding and toppling over like ninepins on the muddy turf. Governor Ronald Reagan, cheered wildly in the \$15 seats but heartily booed by the crowd, winds up and throws the game ball ten feet over the catcher's head. Dressed in team colors, gold slacks and bright green double-breasted jacket (on alternate days in bright green slacks and gold jacket), A's owner Charles Finley sits directly behind the dugout, conversing throughout the game with manager Dick Williams down on the field.

The A's game program tells us that "One thing is a proven fact: Charlie O. has and still will Sweat and Sacrifice to attain Success." Charlie O. comes from a working class family in Birmingham, Alabama. He made it by inventing the first feasible malpractice insurance for doctors—while flat on his back in the hospital. With his corny Dixieland band, his "Hot Pants Days,"

his circus acts of clowns and jugglers, his Disneyland nylon team uniforms and white player's shoes, Charlie O. seems bent on creating a baseball supermarket.

But he collected a winning team, and he's brought the crowds back out to the ballpark. Furthermore, he's assembled the most colorful collection of longhaired, mustachioed players in the majors, who spent the season battling among themselves as much as they did the opposition. Since the writer hadn't watched a live A's game since last June, he asked a local sportswriter what to look for, "What do the A's do best?"

"Fight among each other," snorted the cynic.

1951—The World Series was televised coast to coast for the first time. It's very easy for sportswriters to get cynical instead of independently critical when the sports editors identify the local team as "ours," when their every need is anticipated by free lunches, suppers, booze, Christmas gifts and bonuses and when their stories are pre-written and handed them by club PR men.

For this World Series, Charles Finley set up the

Continued on page 7



'We must make this a time of jobs and justice for all.'

McGovern acceptance speech, Miami Beach 1972

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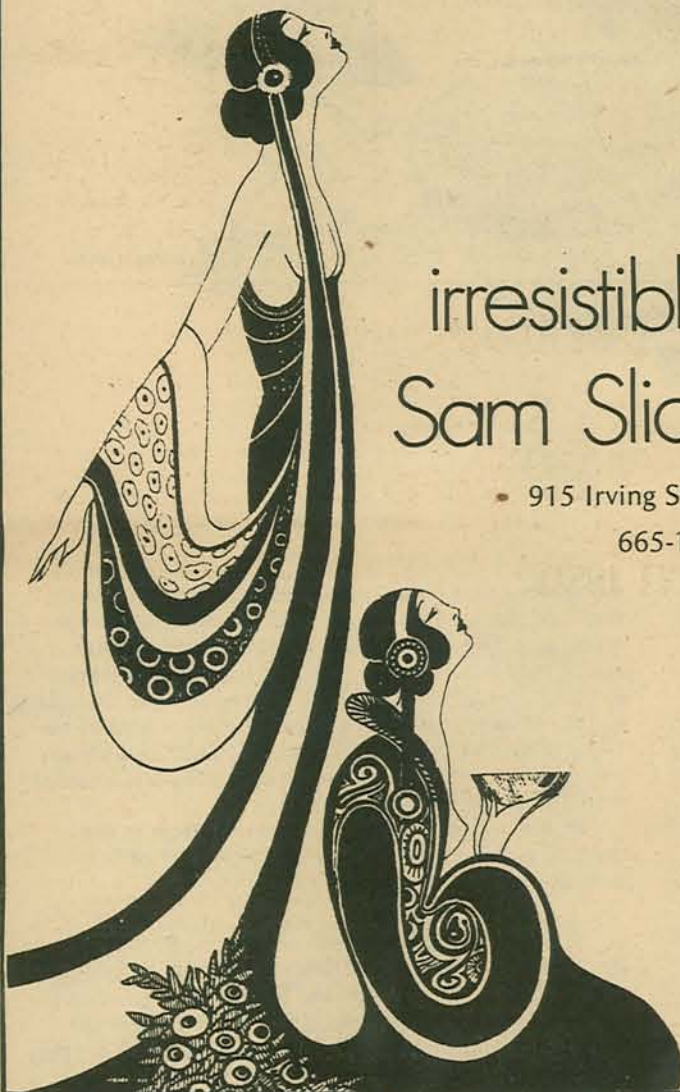
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Tax Reform

Has fought for legislation to ease the tax burden on home owners, tenants, and unmarried persons.

Environment

Praised by the Sierra Club for his work to strengthen the Water Pollution Control Act. It was his bill that this year created the new 34,000 acre Golden Gate National Recreation area. Endorsed by leaders in ecology, including San Francisco Tomorrow.



About Phillip Burton,
SEN. GEORGE MCGOVERN SAID:

"... I wish to join with your many friends in paying tribute to your leadership and social concern. Your efforts on behalf of the working man and woman, the poor, and the many other disadvantaged groups and individuals in our society is in keeping with the best traditions of our nation. Your concern for issues, instead of polemics or personalities, reflects an intellectual and moral integrity too often lacking in politics today... My best wishes for your continued success."

Senator George McGovern
April 28, 1972

sportswriters' Hospitality Room, a huge area in the Coliseum vaults curtained off in lavish green and gold. Each evening after the game the writers (including this one) swilled unlimited supplies of Old Crow bourbon, J & B scotch, ate giant fresh Maine lobsters and piles of rare roast beef and white-meat turkey.

A large ice-sculpture replica of the mule "Charlie-O," graced the proceedings (green one night and gold the next, melting unsteadily until it looked like a tilted cat). The crowd, mostly in its 50s, drank and stared, trying to feed the mule potato salad and vodka tonics. One bald, fat guy kept trying for laughs by raising the mule's tail and speaking into its anus. Nobody laughed. The writer, sporting a gap in his front teeth earned at age 14 when a mule kicked the tooth into oblivion on a farm outside Caplinger Mills, Mo., could only remember the standard Missouri farm saying: "Ain't nothin' more treacherous than a mule. He'll wait his whole life to git you in the right place an' kick out yore liver'n lights."

Then this ultimate indignity of a tranquilized, badgered mule: what soul haven't we rooted out of America?

1965—The Astrodome, baseball's first domed stadium, opened in Houston. Last winter, both the Gallup and Harris polls confirmed an ominous truth we had suspected—football has replaced baseball as America's favorite sport. Which explains the elegiac tone of this homage of Oakland's style and dash, perhaps the last graceful pirouette of a dying American life style now replaced by the organized militarism of pro football. (The National Football League, we discover paid for the Harris survey.)

Standing at the bar of the Hospitality Room after the first Oakland game mumbling something to a still-trim Yogi Berra, one thought kept chasing around the writer's mind: "This little guy's only five - six or - seven, I could push him over, and he caught Whitey Ford, he carried the Yankees, the Yankees, for eight or so seasons!"

A baseball player in street clothes looks like any other guy. He doesn't need to be elongated or overweight steroid-eating, weight-lifting freak like a basketball or football player. Baseball is grace and individual skill, a game of distances and the ebb and flow of time. A baseball game can go nine or eighteen innings, can stretch along with a slow pitcher's battle or speed up with men on first and third, a lightning-like double play at second to erase the threats that appear any minute. Under the slow summer skies a Willy Mays races furiously from under his cap to catch a fly ball, throwing a strike directly to the catcher, neither too high nor too low, to put out the runner racing from third. "Take your time, kid, you've got all day. Wait him out," the coach yells to the batter from the dugout. The time of an earlier, less hurried America.

A baseball player doesn't need to be big. He depends on timing and finesse. Too much strength and he overpowers, throwing wild in a delicate double-play combination. Any kid has a chance at baseball.

During the past Sunday's 49er-Atlanta Falcon football game, the writer counted seven player fights on the field. The home crowd, in an ugly mood, booed each 49er

touchdown and the quarterbacks of both teams. Pro football advocates and military strategists share the same language—"spear," "throw and bomb," "offense and defense," "mousetrapping," "rookie," "blitzing," "containing the attack with the secondary." During Kissinger's first round of negotiations with the North Vietnam representatives in Paris, President Richard Milhous Nixon chose the code name of "Quarterback" for himself.

"Kill, Bubba, Kill," screams the crowd at giant defensive tackle Bubba Smith. "On Sunday it's like the bullfights," said Boston quarterback Joe Kapp. "It's an honest thing happening out there. It's the lions and the Christians." Or Joe Namath: "But you know what the real image of football is? It's brutality. Why don't they tell the kids like it is? Tell the kids that this guy is trying to hurt that guy and knock him out of the game. Or show them some of the letters I get from people who hope some guy cripples me because of my moustache."

So those of us worried about an ominous national psyche that plants itself before the TV set each Sunday and Monday, beer in hand, urging "Throw the bomb!" snatch a moment's fleeting satisfaction from that Sunday two weeks ago when Oakland reliever Rolie Fingers, superb in relief, controlled the Reds while quiet Gene Tenace drove in the winning run for a 3-2 final World Series win. Even if maverick A's pitcher Vida Blue went home "to watch the football game" instead of parading in triumph through the streets of Oakland with his team. □

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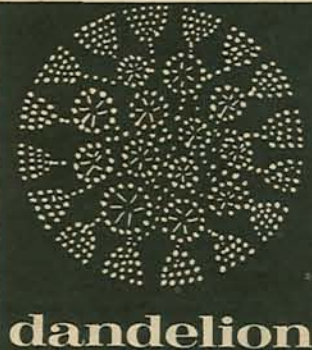
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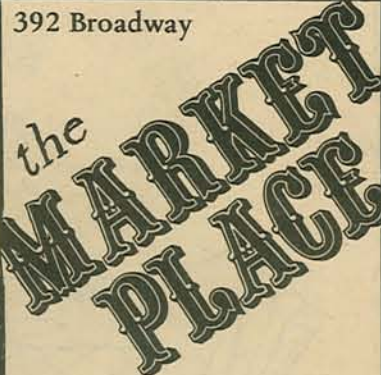


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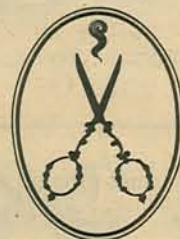
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RATING MOTORCYCLE HELMETS By Marcy Kates

Attention motorcyclists: Almost 90% of motorcycle helmets tested by the National Highway Traffic Safety Administration failed to meet the performance requirements set by industry specifications.

The NHTSA said 74 tests of 54 different model helmets showed that only eight complied with the industry's American National Standards Institute Standard Z-90.1—the much less stringent of the two existing helmet standards in the U.S. (the other is the Snell Standard). "It is astonishing to learn now that despite manufacturer certification to the contrary, the overwhelming majority of helmets available to American consumers do not afford even the minimum protection specified by ANSI," said Lowell Dodge, director of Ralph Nader's Center For Auto Safety.

NHTSA began its investigation of protective headgear for motorcyclists in July, 1971, after it received numerous reports that:

1. *Helmet shells made of polycarbonate (molded thermoplastic) materials may be very susceptible to common chemicals and cleaning agents and exposure could degrade their protective ability.*
2. *Quality control among many of the helmet manufacturers appeared to be minimal.*
3. *Helmets were failing "prematurely" (by cracking apart after falling off shelves or receiving other hard impacts).*

The 54 different model helmets used in the first test program (retesting of new and used helmets is continuing) were purchased at random from various retail dealers throughout the country. Four sample helmets

Consumer Aware

of each model were tested in three performance areas—impact attenuation (shock absorption), penetration (resistance to a pointed object) and retention (chin strap strength). Test results indicate that helmets made of fiberglass performed 45% better as a group than those of polycarbonate material. These are the eight helmets that complied with ANSI standards:

Fiberglass Shell Helmets, Bell Toptex: Bell R-T; Cragar: 60000; Fiberglass Productions: Fi-Pro; I.L.C. Oceanic: I.L.C. 601; Sierra Engr. Corp.: Falcon (701-52); Sterling Products Co.: Pro.

Molded Thermoplastic Shell Helmets, Sterling Products Co.: Cougar; Townley: TB-310.

For test results of all 54 models, write Department of Transportation, National Highway Traffic Safety Administration, Washington, D.C. 20590. □

The Candidate and The Consumer By Jennifer Cross

Ed. note: Last issue, we printed Jennifer Cross' endorsements and comments on local races, based on a questionnaire she sent asking candidates about their consumer stands. In addition to past votes and attitudes, she also asked questions aimed toward the future—to get candidates on record on issues important to Bay Area Consumers, allowing monitoring of their records. Below, the results.

(The 11 candidates who responded to the questionnaire: Congress: Edlo Powell, 5th Dist.; Peter Hannaford, 7th Dist.; Pete Stark, Lew Warden, 8th Dist.; Herb Smith, 9th Dist.; Frank Gillette, 10th Dist.; State Senate: Ron Pelosi, 9th Dist. Assembly: Willie Brown, 18th Dist.; Leo McCarthy, 19th Dist.; John Burton, 20th Dist.; John Foran, 23rd Dist.)

* Consumer representation

A strong department of consumer affairs (federal, state or local): in favor—Stark, Gillette, Smith, Warden, Powell, Brown, Pelosi, McCarthy, Foran & Burton. Against: Hannaford.

A federal or state utility consumers' counsel: in favor—Stark, McCarthy, Burton, Pelosi, Gillette, Warden, Powell. Against: Smith, Hannaford.

* Legal remedies

There was almost unanimous support for allowing consumers to bring class actions independently of any proceedings by the Federal Trade Commission or Dept. of Justice. Also for letting the Attorney General and District Attorneys bring lawsuits to return consumers' money. Only no vote: Warden.

There was unanimous support for strengthening the FTC.

* Disclosure of information

There was unanimous support for open dating, unit pricing, ingredient labeling, "truth in organic foods," generic labeling of drugs and posting the prices of common prescription drugs.

All except Gillette supported a Truth in Advertising act. Surprisingly, there was unanimous support for the FTC's present campaign against false advertising, and for the principle of corrective advertising for false ad claims and product recalls. Also unanimous support for government agencies publicizing the results of their own product testing and food and other inspections.

* Corporate responsibility

There was unanimous support for:

—abolishing the previous balance method of billing charge accounts in favor of the adjusted balance method.

—tighter rules for the operation of mail order business, including a crackdown on fraud in this area by the Post Office.

—abolishing deficiency judgments on cars

There was some support for tax reform to see that big corporations paid more taxes: in favor—Stark, Warden, Gillette, Pelosi, Burton, McCarthy, Foran. Against—Hannaford, Powell, Smith.

Half the candidates said they'd support the Uniform Consumer Credit Code, a little understood measure now in a senate committee for study. Despite its name, this is an anti-consumer measure, backed by the finance industry. It would result in Californians getting less legal protection and paying higher interest rates. Only Brown, Pelosi, Foran, Burton and McCarthy expressed doubts, or said they'd vote against it. Consumers must be on the alert to the danger of this bill passing by default because none of the legislators understand it! □

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These free health, drug and psychiatric clinics and crisis centers need volunteer help:

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FAMILY HEALTH PROJECT, 1101 Masonic Ave., 863-2790. Needs secretarial and office workers.

FORT HELP, 10th & Howard Sts., 864-4705. Needs counselors.

HOSPITALITY HOUSE, 148 Leavenworth St., 441-2772.

URBAN INDIAN HEALTH CENTER, 56 Julian St., 863-8111.

EAST BAY

AFRO AMERICAN DRUG ABUSE PROGRAM, 5502 Grove St., Oak., 655-0616. Needs counselors for detoxification center.

BERKELEY FREE CLINIC, 2339 Durant Ave., Berk., 548-2570. Needs switchboard operators, rap center counselors, crisis workers, doctors, nurses, lab technicians and emergency first aid people.

IN TOUCH, 341 MacArthur Blvd., Oak., 839-1010. Needs counselors, crisis workers, orators for speakers bureau.

NARCOTICS EDUCATION LEAGUE, 3315 E. 14th St., Oak., 536-4760. Spanish speaking typists and filing clerk familiar with statistics filing.

PROJECT EDEN, Old Bot. Garden (off Foothill, behind Civic Center), Hayward, 538-3818. Needs counselors, crisis workers.

TROUBLE HOUSE, 3212 San Pablo Ave., Oak., 835-9610 X255. Needs clerical workers and help with recreational activities.

WEST BERKELEY HEALTH CENTER, 830 University Ave., Berk., 644-6939. Needs doctors, nurses, dentists, drivers and clerical workers. □

Compiled by Nick Longo





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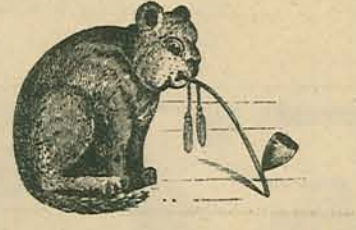
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SWEAT THE READER

This September while the Chronicle was enticing new subscribers with a two-months-for-the-price-of-one subscription campaign, it was quietly raising its rates 50¢ and, in many cases, back-charging old subscribers who must pay months in advance.

This is the second Examiner/Chronicle rate increase since their merger in 1965, making the Ex/Chron's monopoly rates the highest in the Bay Area and about the highest in the nation. In Los Angeles and Washington, D.C., you can subscribe to far better newspapers at cheaper rates: The Los Angeles Times costs \$3.50 a month in Los Angeles, the Washington Post costs \$4.25 in Washington.

Meanwhile in the bay area, we must shell out \$4.75 for "failing" newspapers, "rescued" by a special act of Congress,

that now make at least \$3 million a year apiece, according to Chron financial data on file with the FCC. (Classified ad rates also went up—from \$2.50 to \$2.65 per line.)

You'd think a monopoly newspaper wouldn't have to stoop to back-charging its customers, but here's what happened to me: I live in Berkeley and must involuntarily subsidize the Chronicle by paying for my subscription at least one or two months in advance. On Sept. 1, I received a bill for the months of September and October totaling \$8.50 (\$4.25 per month). I paid on Sept. 10.

Around Oct. 9, I received a bill stating that I owed \$4.75 for the month of November plus 50¢ for the month of September and 50¢ for the month of October. Stamped across the bottom of my bill was this message: "Sept. 1 the

Company raised the Chronicle 50¢/Mo."

Why wasn't I notified of the rate hike on my Sept. 1 bill? Why weren't other subscribers notified by their newsboys when they made their Sept. 1 collection?

I called Oakland circulation to complain. I asked why I wasn't notified in advance of the rate increase and complained I had been paying under false pretenses. "I completely agree with you," said a sympathetic employee. "The carriers weren't told in advance and neither were we in the office. But if you don't pay the extra dollar, it will come out of the carrier's pocket. I think subscribers should have been notified, but evidently the company didn't."

I called the Chronicle, where I was switched from circulation to the billing department to home delivery and finally

to "suburban." John Macan told me that Chronicle subscribers were notified—by announcement in the Aug. 30 and 31 papers. "One general announcement is no justification for back-charging customers," I replied. "I want my dollar back." Macan said no.

Employees from both the Los Angeles Times and the Sacramento Bee said their papers wouldn't charge extra if there was a rate hike and the subscriber had paid in advance.

Why do monopoly newspapers have to back-charge their customers while two far better papers in highly competitive cities do not? Put a Baron on the crag, as A.J. Liebling would say of monopoly publishers, and he'll end up sweating the serfs.

By Marcy Kates

IN THE SWIM

As the Guardian's book, "The Ultimate Highrise," summed up its chapter on the politics of highrise, "It's been the operating principle for years in San Francisco: When the Chamber of Commerce spits, City Hall swims."

Now, the chamber has a new wrinkle: a three on one lobby on each of San Francisco's 11 supervisors.

"As you recall," reads an Oct. 3 letter from James Stretch, president of the Chamber, to Ron Pelosi, chairman of the supervisors, "in January, 1972, the Greater San Francisco Chamber of Commerce initiated meetings between members of the board of supervisors and the directors of the chamber . . .

"Attached you will find an updated list of the chamber board of directors and the supervisors to whom they are assigned.

"It is my hope that through this continuing chamber effort a greater understanding can be reached on the many issues of mutual concern . . ."

Here's the chamber's "assignment sheet":

Ron Pelosi (chairman, Rules Committee):

Ernest Arbuckle, Wells Fargo; George Burgess, Fibreboard; James Stretch, Metropolitan Life. John Barbagelata (chairman, Governmental Services): William Banker, Coldwell, Banker & Co. (land developers); Arden R. Batchelder, Emporium-Capwell; Carl Livingston, Livingston Bros.

Roger Boas (chairman, Planning and Development): Edmond S. Gillette, Johnson & Higgins (insurance); Thomas Hsieh (architect); Louis S. Simon,* Group W (KPIX, Westinghouse, Half Moon Bay development).

Dianne Feinstein (chairwoman, Health and Environment): William H. Morison, Foremost-McKesson (drugs, milk, etc.); Louis W. Niggeman, Fireman's Fund Insurance; Ross B. Yerby, Del Monte Corp. (extensive Calif. land holdings).

Terry Francois (chairman, Fire and Safety): Cyril Magnin, Joseph Magnin & Co.; Jack V. Hoffman, Hurdman & Cranston, Penny & Co. (corporate accountants).

Robert Gonzales (chairman, Streets and Transportation): Donald D. Doyle, Marsh & McLennan (insurance); Charles F. Gregg, Pan Am; Derman K. McNear, Southern Pacific.

Quentin Kopp (chairman, Legislative and Personnel): James H. Marshall, Calif. & Hawaii Sugar; Robert W. Walker, Santa Fe RR; Charles G. Wood, Standard Oil of Calif.

Robert Mendelsohn (chairman, Finance): John Bonner, PG&E; Jerome Hull, PT&T; Mel-

vin Swig, Swig, Weiler & Dinner Mgt. Co. (Swig family, property management).

John Molinari (chairman, Social Services): George Christopher, ex-San Francisco mayor, Christopher Commercial Corp.; John W. Kenney, United Calif. Bank; Samuel B. Stewart, Bank of America.

Peter Tamaras (chairman, State and National Affairs): Leslie C. Peacock, Crocker National Bank; Louis G. Spadia, SF Forty-Niners; William M. Witter, Dean Witter & Co. (stockbrokers).

Dorothy von Beroldingen (chairwoman, Cultural Activities): Marie K. Brooks, Ellis Brooks Chevrolet; John O. Merrill, Skidmore, Owings & Merrill; John A. Sutro, Pillsbury, Madison & Sutro.

What do the supervisors think of this well-oiled chamber lobbying machinery? "They don't meet (with us) to lobby," says Francois, echoing most of the board. "Cyril will contact me on anything on the port, but not on behalf of the chamber."

"It can be informational," says Kopp. "They haven't done anything for me. Charlie indicated that maybe some time on a particular project he could turn loose some people to do research."

"I think the intention is that the

business community have some idea of what's going on in the city," says Barbagelata. "They have no idea of what's going on here."

The meetings aim to open "better lines of communication," says Molinari. "In spite of different points of view, they want to leave the lines open."

"What's wrong with the business community lobbying?" Barbagelata asks. To his mind, grass roots community groups which lobby the board are "so selfishly inclined . . . as far as the business community goes, it affects the entire community."

*C'mon Lou. You're supposed to be running a TV station, not demeaning the broadcast news business and embarrassing your news staff by lobbying for the Chamber of Commerce with the Board of Supervisors.

By Carol Kroot

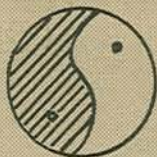
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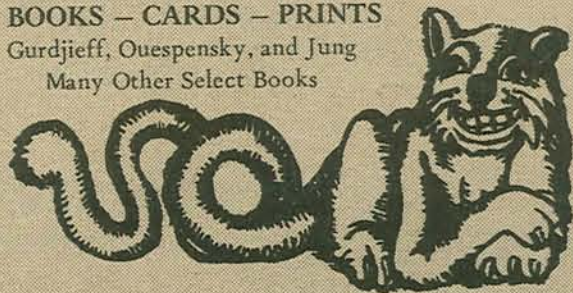
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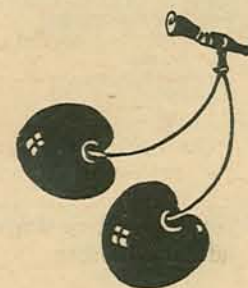
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BAY GUARDIAN Reader Survey



Dear Guardian Reader:

We're constantly working at the Guardian to develop the concept of an alternative newspaper for the reader and an alternative market for the advertiser.

We've changed the design (new flag, three column instead of four column format), content (more investigative reporting, a consumer page, events calendar, big entertainment listings) and classified ad policy (free classifieds to individuals).

Now, with this short questionnaire, we would like to take stock of our readers -- who you are, what interests you have, what you like or don't like about the Guardian. Your answers will help us shape the development of the Guardian in news coverage, editorial focus, circulation growth and advertising.

There's no need to sign your name. In fact, we'd prefer you didn't. We are interested only in the cumulative responses, the patterns that emerge. But we need lots of responses for the data to mean anything. So please fill out the form right away (it only takes about 15 minutes), fold and fasten it as directed on the back, attach a stamp and drop it in the mail.

Thank you. You'll be helping us build a bigger and more responsive Guardian.

Sincerely yours,

Bruce B. Brugmann

Bruce B. Brugmann
Editor and Publisher

- How did you get this copy of the Guardian?
a) newsrack; b) bookstore or news stand (what city? _____);
c) sidewalk vendor; d) subscription;
e) from a friend; f) other _____.
- If you checked a, b or c above, what prompted you to buy this issue? (Check as many as apply.)
a) the front cover art; b) the front cover story; c) the front cover list of stories;
d) leafed through the issue; e) buy Guardian regularly; f) heard about it from a friend; g) heard about it in an ad (where? _____); h) other _____.
- If you are a subscriber, how did you first hear of the Guardian? a) bought a copy; b) gift; c) friend's recommendation; d) mail solicitation from Guardian office; e) radio ad; f) other _____.
- How thoroughly do you read an average issue of the Guardian? (If this is your first issue: How thoroughly have you read it?) a) cover to cover; b) read about 75%; c) read about half; d) less than half; e) only the articles that look good.
- After reading an issue, do you keep the paper in the house? a) no; b) yes, go back and reread articles over next two weeks; c) yes, save for more than two weeks for future reference.
- How many people beside yourself read your copy? a) 0; b) 1; c) 2; d) 3; e) 4; f) 5 or more.
- Do you read the advertisements (other than classifieds) as well as the articles in an issue? a) yes, look for specific ads or products regularly; b) yes, read regularly for general interest; c) yes, sometimes read ads; d) hardly ever read ads; e) no.
- When you read the Guardian do you notice or read the ads more than a) daily newspaper ads; b) TV ads; c) radio ads; d) none of these? (Check as many as apply.)

PLEASE RANK EACH OF THE FOLLOWING REGULAR GUARDIAN FEATURES:

- | | Extremely
Inter-
esting | Gener-
ally In-
teresting | Not
Too
Inter-
esting | Don't
Read |
|--|-------------------------------|---------------------------------|--------------------------------|---------------|
| 9. Consumer page | a) | b) | c) | d) |
| 10. Air Pirates comics | a) | b) | c) | d) |
| 11. Cheap Eats restaurants | a) | b) | c) | d) |
| 12. Calendar | a) | b) | c) | d) |
| 13. Louis Dunn drawings | a) | b) | c) | d) |
| 14. Jess Ritter features on music, clubs | a) | b) | c) | d) |
| 15. Editorials—On Guard | a) | b) | c) | d) |
| 16. Irene Oppenheim, theatre | a) | b) | c) | d) |
| 17. Entertainment listing | a) | b) | c) | d) |
| 18. Movie reviews | a) | b) | c) | d) |
| 19. Investigative stories | a) | b) | c) | d) |
| 20. Election endorsements | a) | b) | c) | d) |
| 21. Judy Mazia, food | a) | b) | c) | d) |
| 22. Classified ads | a) | b) | c) | d) |
| 23. With the current design and layout, how easy do you find it to read Guardian stories? a) not easy at all; b) fairly easy; c) extremely easy. | | | | |
| 24. Do you regard yourself as a) politically radical; b) liberal; c) middle of the road; d) conservative; e) reactionary; f) other _____. | | | | |
| 25. How often do you or members of your household travel overnight (other than for business)? a) once a month or more; b) once every three months; c) once every six months; d) once a year; e) less than once a year. | | | | |

- How many camping trips do you take each year? a) 12 or more; b) 8-11; c) 4-7; d) less than 4; e) none.
- How many books did you read last month? a) 0; b) 1; c) 2-3; d) 4-5; e) more than five.
- About how many books did you purchase in the last six months? a) none; b) 1-5; c) 6-10; d) more than 10.
- About how many records did you purchase in the last six months? a) none; b) 1-5; c) 6-10; d) more than 10.
- What type of record do you usually purchase? a) classical music; b) jazz; c) rock or folk music; d) popular or light classical; e) other _____.
- What is your political affiliation? a) Republican; b) Democrat; c) Peace and Freedom; d) independent; e) other _____.
- Do you a) own; or b) rent the place you live in?
- Please check which area you live in: a) San Francisco (neighborhood: _____); b) Marin and north; c) Berkeley, East Bay; d) San Mateo or Santa Clara County; e) outside Bay Area, in California; f) outside California.
- If you own your own place, what is its approximate value? a) less than \$10,000; b) \$10-15,000; c) \$15-20,000; d) \$20-25,000; e) \$25-30,000; f) \$30-40,000; g) \$40-50,000; h) over \$50,000.
- If you rent, what is the monthly rental? a) under \$100; b) \$100-150; c) \$150-200; d) \$200-250; e) \$250-300; f) \$300-350; g) \$350-400; h) over \$400.
- How many times in the last six months have you gone out to a movie? a) 0; b) 1-5; c) 6-10; d) 11-15; e) 16 or more.
- How many times in the last six months have you gone out to live entertainment (clubs, theatre, concerts)? a) 0; b) 1-5; c) 6-10; d) 11-15; e) 16 or more.

More on next page

BAY GUARDIAN

Reader Survey

Continued from previous page

38. Approximately how often do you or members of your household drink table wine at home? ____ a) never; ____ b) special occasions; ____ c) once a month; ____ d) once a week; ____ e) 2-4 times a week; ____ f) daily.

PLEASE CHECK WHICH OF THE FOLLOWING BELONGS TO YOU OR ANYONE IN YOUR HOUSEHOLD:

	Yes	No
39. Stereo phonograph	_____	_____
40. Color television	_____	_____
41. Camper or trailer	_____	_____
42. Boat	_____	_____
43. Cabin	_____	_____
44. Bicycle	_____	_____
45. Movie camera	_____	_____
46. Which of the following do you contemplate buying in the next two years? ____ a) home; ____ b) car; ____ c) stereo; ____ d) color television; ____ e) camper or trailer; ____ f) boat; ____ g) cabin; ____ h) kitchen appliances; ____ i) motorcycle; ____ j) bicycle; ____ k) camping equipment.	_____	_____

PLEASE FILL OUT THE FOLLOWING INFORMATION ON AUTOMOBILES BELONGING TO MEMBERS OF YOUR HOUSEHOLD:

47. Auto No. 1 ____ U.S. ____ Foreign ____ 1972 ____ 71 ____ 70 or older
48. Auto No. 2 ____ U.S. ____ Foreign ____ 1972 ____ 71 ____ 70 or older
49. Auto No. 3 ____ U.S. ____ Foreign ____ 1972 ____ 71 ____ 70 or older
50. How often do you dine out? ____ a) twice a week or more; ____ b) once a week; ____ c) about once a month; ____ d) very seldom; ____ e) never.

51. Where do you usually buy your clothes? ____ a) department stores; ____ b) men's or women's stores; ____ c) boutiques; ____ d) other ____

52. Where do you do most of your shopping; ____ a) shopping centers; ____ b) neighborhood stores; ____ c) downtown stores; ____ d) other ____

53. The number of children under 19 in your household is: ____ a) 0; ____ b) 1; ____ c) 2; ____ d) 3; ____ e) 4 or more.

54. Please enter the number of adult (over 18) men ____ and women ____ in your household.

PLEASE DESCRIBE THE AGES OF THE ADULTS IN YOUR HOUSEHOLD:

Age	18-24	25-34	35-44	45-54	55-64	65 and over
55. Yourself	_____	_____	_____	_____	_____	_____
56. Person 1	_____	_____	_____	_____	_____	_____
57. Person 2	_____	_____	_____	_____	_____	_____
58. Person 3	_____	_____	_____	_____	_____	_____
59. Person 4	_____	_____	_____	_____	_____	_____

60. What is the highest level of school you have completed? ____ a) grade school; ____ b) high school; ____ c) college; ____ d) graduate school.

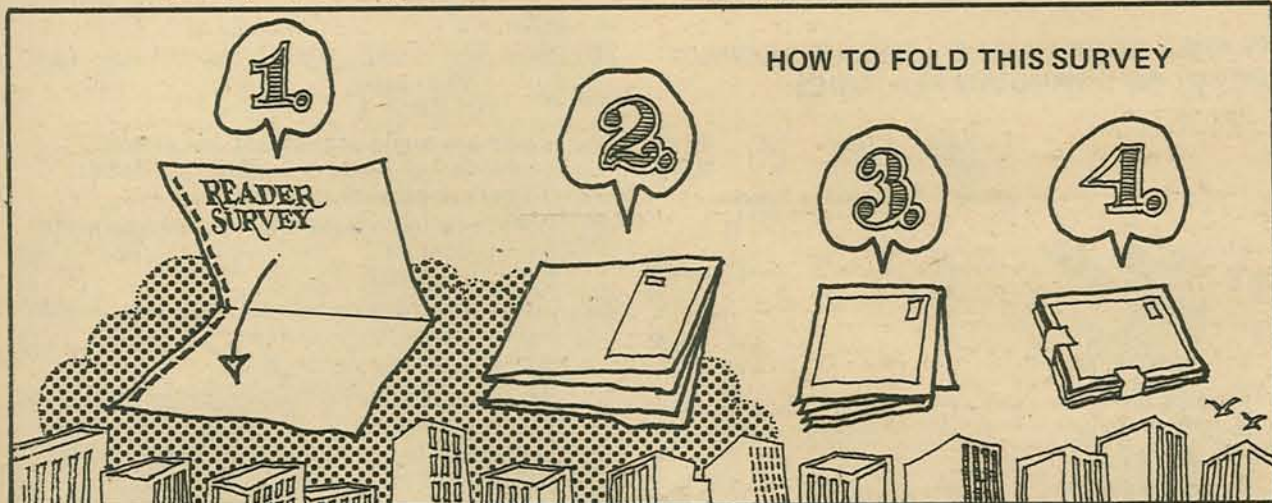
61. What is your occupation? ____ a) professional, technical; ____ b) clerical, sales; ____ c) manager, proprietor; ____ d) craftsperson; ____ e) student; ____ f) skilled worker; ____ g) home-maker; ____ h) not employed; ____ i) other ____

62. What was your total household income last year? ____ a) under \$5,000; ____ b) \$5,000-7,499; ____ c) \$7,500-9,999; ____ d) \$10,000-14,999; ____ e) \$15,000-19,999; ____ f) \$20,000-29,999; ____ g) \$30,000 or more.

63. Of those in your household who read the Guardian, how many (other than yourself) have attended college? ____ a) 0; ____ b) 1; ____ c) 2; ____ d) 3; ____ e) more than 3.

PLEASE RATE HOW MUCH ATTENTION YOU THINK EACH OF THE FOLLOWING TOPICS MERITS IN THE GUARDIAN:

	Very much attention	Moderate attention	Very little attention
64. Ecology/environment	_____	_____	_____
65. Lib/radical or movement politics	_____	_____	_____
66. Consumerism	_____	_____	_____
67. Culture and entertainment	_____	_____	_____
68. San Francisco city politics	_____	_____	_____
69. Bay Area politics and news	_____	_____	_____
70. Minority group coverage	_____	_____	_____
71. Food and restaurants	_____	_____	_____
72. What is your major source of daily news? ____ a) television; ____ b) radio; ____ c) daily paper; ____ d) other ____	_____	_____	_____
73. Do you watch KQED television? ____ a) yes, and am a subscriber; ____ b) watch regularly, not a subscriber; ____ c) watch occasionally; ____ d) never watch.	_____	_____	_____
74. Within the past year, has any member of your household done any of the following: ____ a) written a letter to a newspaper; ____ b) written to a political representative; ____ c) campaigned for a political candidate; ____ d) participated in a protest demonstration.	_____	_____	_____
75. If you could have one area of the Guardian's coverage expanded or started, what would it be?	_____	_____	_____
76. Do you object to publication in the Guardian of any of the following? (Check as many as apply.) ____ a) ads for clubs specializing in topless/bottomless entertainment; ____ b) personal classifieds explicitly relating to sexual matters; ____ c) employment ads which specify only one sex; ____ d) ads for pornographic movies; ____ e) none of the above.	_____	_____	_____
77. OTHER COMMENTS:	_____	_____	_____

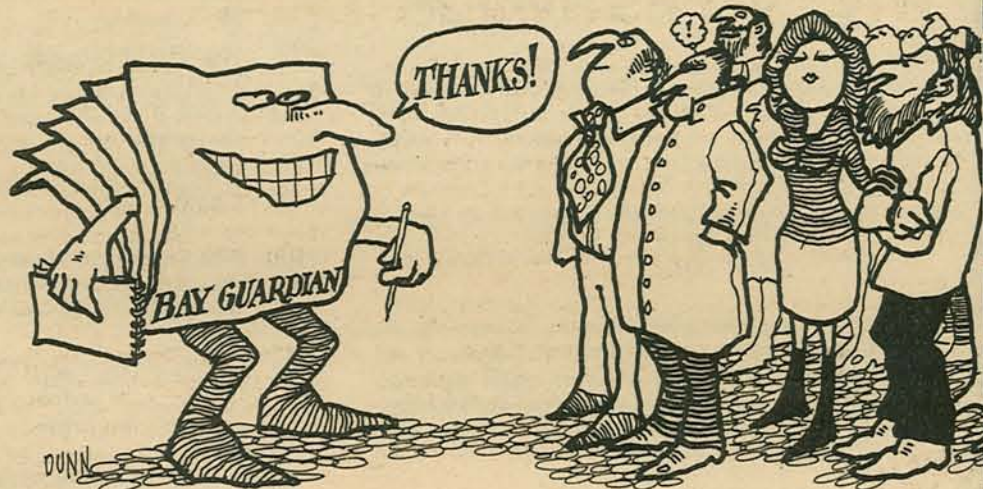


1. Tear out the page along the heavy dotted line and fold it horizontally in the middle (so p. 13 is on the inside).
2. Fold the resulting half-page in half vertically, so that the mailing label (below) occupies half the exposed space.

3. Fold once more, so that the mailing label fills the entire space.
4. Staple or tape closed, attach an 8¢ stamp, and drop in mailbox.

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BAY GUARDIAN
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Drawings: Louis Dunn

\$19 MILLION IN REVENUE SHARING:

Use it to save the city, not lower property taxes

San Francisco does stand at the crossroads, as SPUR puts it in an excellent call-to-arms on revenue sharing ("Heal the city before lowering taxes") in its October newsletter.

The city's physical plant has become scandalously eroded and, as a consequence, its physical facilities and municipal services are in a dreadful and increasingly expensive state of disrepair and disintegration. SPUR details decaying conditions ranging from roof leaks at the Opera, to overcrowding at the County Jail, to playgrounds throughout the city that are "rusty, dangerous and unusable," to the "heavily used Ortega Branch Library, burned early this year, that remains closed and blackened."

Even the most essential projects are cut each year from the budget and the city's capital improvement advisory committee has bitterly complained that its preparation of an annual capital improvements program is a total waste of time.

The point is that this deterioration of the city's plant and municipal services is no accident. It comes during the last 10 years with the city's highrise/high density/commuter/tourist boom (which, as the Guardian has demonstrated in its articles and in its book, "The Ultimate Highrise," costs more in services than it provides in tax revenue benefits and ultimately promotes private affluence for the few at the expense of good public services for the many.

San Francisco now supports in 1972, with our physical plant and services, a big tourist population (450,000 a year), a big commuter population (300,000 a day, each day, from 9 to 5, five days a week), a big highrise boom (which is not abating, as demonstrated by the bristling reaction of City Hall and the planning commission to the prospect of environmental impact

studies for developers). The demands of this transient and non-resident population (who pay taxes where they live, not where they work and play) fall back with great cumulative force upon the physical plant and services and amenities and tax base of the city.

The Alioto/Mellon/Supervisor development axis at City Hall and the Shorenstein/Swig/Magnin/Chamber development axis outside City Hall are, of course, doing nothing to stop and everything to whoop along the further destruction and pollution of the city by more commuters, tourists and highrise buildings.

At the same time they promote pell-mell development, they allow the public's physical plant and city services to deteriorate. They're promoting bonds for business (this year's \$39 million water bond issue would increase water pressure for downtown highrises and supply water for Westinghouse's 60,000 person development in Half Moon Bay) at the expense of social service and park and recreation bonds (see "The Edict from Shorenstein's Bond Screening Committee," in the last Guardian).

They are diverting the city's credit and financial resources into downtown business subsidies through tricky and perhaps illegal non-profit corporations (Candlestick, parking garages). They are, in effect, keeping much of the city's financial resources rolling on a one-way conveyor belt into downtown San Francisco.

Thus, as these destructive forces converge on San Francisco and the last of the great cities, it is absolutely imperative for the city to use these annual revenue sharing funds to begin the long, hard process of turning the city around again, revitalizing its physical plant and restoring its municipal services.

Alioto, the chamber and many of the people who have brought on higher taxes with their highrise/tour-

ist/commuter boom, now want to take the revenue sharing money and use it to reduce taxes. (And, also, to plunk it in the departments—redevelopment, port, police—that downtown business is most interested in.)

To divert revenue sharing money to lower taxes or to slush it in the big departments with businessmen's clout (who, among other things, have other ways and sources to get big money) would be bad management and bad politics. As our point by point analysis makes plain, city officials might as well line up on the Golden Gate Bridge, empty their bushel baskets and toss good money after bad.

For if Alioto and the chamber were serious about lowering taxes, they long ago would have curbed Manhattanization and its expensive side effects the residents must subsidize with property taxes and sewer and water bonds and non-profit corporations.

Now, we cannot let Alioto and crowd take this federal money away from restoration and reconstruction and cleaning up the mess they've helped make. (Furthermore: the Federal government might cut off revenue sharing if the cities have nothing to show for their use of the money.)

This is a historic opportunity. Not only can the citizens put this revenue-sharing money to use to heal the city, but they can use it as the first step toward opening up the entire budgetary process, removing it from the exclusive province of big department heads, the mayor and supervisors and the downtown business interests and giving influence and access to the people who pay the bills.

Note: the San Francisco Study Center will soon publish an analysis and action guide for citizens on how, where and when to get access and influence in the budget-making and tax-setting process at City Hall.

By Bruce B. Bruggmann

A Citizen's Guide to Revenue Sharing

As Mayor Alioto, the supervisors and big city department heads want it, the Nov. 9 public hearing on revenue sharing will be a farce.

City Hall has its ideas how to slice up the melon and, just like its rigid budget process each year, isn't about to let any of the scruffy citizenry in on its decision.

Note: the departmental requests to slice up the revenue (heavy on bureaucratic amenities like sedans and pet projects, light on services for the residents) have been languishing in the mayor's office for a month now.

They won't be compiled or catalogued for public inspection before the hearing; the only way you can get them is as we did, painstakingly going through each letter in the mayor's office. Says George Grubb, Alioto's budget assistant, with a notable lack of zeal, "We are trying to put together a list, but I don't know if it will be ready for the hearing."

Wow! Then let's postpone the hearing. Let's hold more. Let's hold out a chunk of money until this information can be publicly digested. Let's appoint a citizen's advisory board, representing a cross section of the city's interest groups, to review each allocation.

No: City Hall is in a sweat to spend the money as quickly as possible. It wants to roar through a required public hearing as an irritating formality and hold no more ever again. Department heads at press time were putting out that they probably wouldn't be on hand to answer questions and, it was obvious in checking with the mayor's office and Sup. Robert ("Fighting Bob") Mendelsohn's office, that there wouldn't be any pressure from them to be there.

Mendelsohn says that the citizens should set only general guidelines (which, of course, is even impossible without the information on department requests) which means letting the big departments go about their business of shunting the money into sedans (coroner, treasurer), putting toilets in Justin Herman plaza (redevelopment) and installing a \$1,300,000 underground SAC-type headquarters under Twin Peaks (office of emergency services).

So: here is our compilation of the departmental requests and our set of priorities in dealing with them in the public interest as set forth in the accompanying editorial:

DEPT.	TOTAL REQUEST*
Redevelopment ¹	\$5,217,650
Port ²	5,145,954
Public Health ³	4,820,197
P.U.C. ⁴	4,200,000
Rec. and Park ⁵	3,822,755
Public Works	2,113,100
City Planning	2,090,000
Police ⁶	2,000,745
Emergency Services ⁷	1,300,000
Library ⁸	1,017,682
Finance & Records	1,000,000
Juvenile Court	750,000
Legion of Honor	470,000
Fire	361,000
War Memorial	291,000
Asian Art	129,000
Purchaser	89,000
Human Rights ⁹	81,792
Coroner ⁹	40,600
D.A.	27,890
Academy of Sciences	25,700
Weights and Measures	15,453
Treasurer ⁹	8,280
Animal Control	1,993
Superior Court ¹⁰	
Social Services ¹⁰	

¹ Redevelopment has already squandered and perverted the use of millions in federal funds—to subsidize and promote the Manhattanization of San Francisco largely to the benefit of the private sector and to the detriment of the public sector, to uproot an entire South of Market population without building alternative housing, to transform a Chinese Cultural Center into a Holiday Inn, to promote the building of the Kearny St. bridge to move tourists from the Empress of China restaurant to the Holiday Inn. Now, Redevelopment is going after Glen Canyon. No, no, no, a thousand times no, on redevelopment getting a penny of revenue-sharing funds.

² Port is asking for \$3.5 million to shore up four piers and the Ferry Building. Port keeps saying it is not a drain on the city, and it can get bond money, so it should get no revenue sharing either.

³ This will probably go up as neighborhoods put in requests. The first \$1.3 million is for a whole new emergency care system, the rest toward maintaining the ailing SF General and Laguna Honda, as well as two mental health facilities. Public Health deserves high priority.

⁴ All for the Muni. Although the Muni may need this much money, the P.U.C. should also spend the \$200,000 necessary to do a feasibility study to buy out PG&E, which is probably the only way to permanently subsidize the deficit-ridden Muni.

⁵ Rec. and Park is grossly underfunded. This request would help maintain and repair existing facilities, which is essential if they are ever to buy open space and parklands.

⁶ The police want a lot of sexy, computer age toys to play with. Some requests may have merit but the police have about the best record of getting money in the regular budget, plus they get Nixon's federal law enforcement funds to draw on.

⁷ This is for a SAC type underground headquarters at Twin Peaks. Please stand back for our horse laugh.

⁸ The library and Human Rights Commission usually get the treatment of a despised stepchild at budget time. The library is trying to modernize its services. Human Rights wants to develop jobs for ex-prisoners and enforce laws against sex and sexual orientation discrimination. Both should get high priority.

⁹ The coroner and treasurer (who lost millions through bad investment policies) want new cars and other high-living bureaucratic amenities. If the pie isn't large enough for necessities, it isn't large enough for the goodies.

¹⁰ The superior court did not put a dollar amount on the capital improvements it wants. Social Services also did not list a total, but most of their money is for 63 new staff members.

What isn't in the requests?

The mayor is discouraging long term projects, so many needed services for residents did not even get into the requests. The elderly need expanded services such as Meals on Wheels, more recreation programs, Self Help programs.

Child Care isn't mentioned. A multi-lingual consumer bureau, a multi-lingual public defender, services for the immigrants are forgotten but necessary.

Recreational services need to be expanded, as do Playground Directors for after school and weekends, more mini-parks serving the neighborhoods.

The food stamp program needs more people so people will be able to take advantage of stamps.

On top of this there are the long term needs. The Planning Department has just put out a preliminary open space plan which, without a bond issue or additional funds, will be nothing but a pile of paper.

*The above was based on material prepared by the San Francisco Study Center. Further information on revenue sharing can be obtained from the Study Center (1095 Market, No. 204; 626-1650) and from the Coalition of San Francisco Neighborhoods (986-1310; ask for George Brown). □
By Madeline Nelson

WHOSE FESTIVAL IS IT?

For a city that talks grandly about its dedication to the arts and cultural diversity, San Francisco has a shabby record of putting its money where its facade is. Local painters and sculptors, for instance, talk despairingly about selling enough art to pay the rent in this town.

"Forget support in San Francisco," a well-known painter recently told us. "We have to go to LA, Chicago, or even Oakland to sell our works."

And now our distinctive Film Festival is falling apart.

At the final press conference of the recent 16th Film Festival, Program Director Albert Johnson mentioned "grievances that go back to 1965." Johnson explained he had called for a meeting with co-Chairman Claude Jarman and Raymond Syufy, plus Mayor Alioto "if he wishes to come," adding "I hope these things can be straightened out by November. Otherwise, I cannot continue with this festival."

By the following Thursday no meeting had been called, yet Jarman announced Johnson's "resignation," claiming "I interpreted that statement as his resignation, and I have accepted it."

Crude, but apparently effective. But if Albert Johnson goes, all of us will lose his dynamic innovation that has made ours the one distinctive film festival in America—the richly educational, entertaining, free afternoon retrospectives.

In the face of rude demands for charging admission at the retrospectives to cut down on the overflow audiences (made, hypocritically enough, by Examiner-Chronicle critics sporting free rides on press credentials), Johnson answered spiritedly that "We're the only festival in the world that does anything free that's good."

Charging admission for the retrospectives to cut down the crowds is an elitist notion that eliminates the poor, especially students. The Film Festival belongs to the people of San Francisco; it was held rent free at the Palace of Fine Arts and got \$25,000 from the hotel tax fund. The majority of the retrospective crowds are high school and college students, many of them encouraged into attendance by their teachers. This writer found the Howard Hawks' retrospective to be one of the most intense film experiences of his life—an intelli-

gent, rewarding study of one of America's great auteur directors.

Yet Ex-Chron critic Eichelbaum and Knickerbocker last week waffled all over the studio lot trying to find any meaning in a festival that drew sellout crowds to the evening films and overflow crowds to the free afternoon programs. Knickerbocker concluded a piece by asking, "The purpose of a film festival? The answer remains in doubt."

Behind all this shuffling stands the clear political issue: shall the Film Festival provide free access to rich film lore for the people of this city (and still break even with minimal support), or shall it become the prestige plaything of Hollywood distributors and well-off San Francisco society patrons?

Albert Johnson still believes the issues can be arbitrated, that they stem largely from "lack of communication." We believe a matter of such importance to community cultural life should be resolved by the larger community. We call upon Mayor Joseph Alioto to offer his services as arbitrator in this matter. We also urge that the San Francisco community defend its stake in a film festival about to abandon its community obligations. □
By Jess Ritter

BAY GUARDIAN CALENDAR

by Vicki Sufian

NOVEMBER 2 THROUGH 15

The Guardian's Selective calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: Nov. 10; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late.

*NO ADMISSION CHARGE

Thurs. 2

"FRANKENSTEIN," a different chapter read nightly, KSFO, 9:45 p.m.
OKAY, BOYS, IT'S YOUR DAY ON KSN, "California Boy's Day," a phone-in sex talk show a la KNEW's "California Girls," KSN Radio.
ELECTION WEEK WARMUP. Films by Ferlinghetti and Ben Van Meter, coffee and entertainment follow, City Lights Poets Theatre, 512 Union, 362-8193, 9 p.m., 99¢.

"LET'S LOOK AT NIXON," short films focusing on Dick, Canyon Cinema, SF Art Institute, 800 Chestnut, 8:30 p.m., \$1.50.

Fri. 3

WOMEN'S FILM SERIES, "Bed and Sofa," a 1927 film set in Russia, discussion follows about women's image on the screen, YWCA, 620 Sutter, 775-6500, 8 p.m., 75¢, Fri. (women only), Sun., for everybody.
CHARLES AZNAVOUR, French star of "Shoot the Piano Player," Frank Sinatra showmanship, Edith Piaf style, Masonic Auditorium, 781-7833, \$3.50-\$6.50.

"THREE PENNY OPERA," from the Brecht-Weill team, adapted on film in 1930s, Nazi Germany ambience, Antioch College West, 149 9th St., 7:30 p.m., \$1.
*"MADMAN AND THE NUN," "an asylum farce and tragedy," by Stanislaw Witkiewicz, Gymnasium, UC Extension, 55 Laguna, 8:30 p.m.
"I'M NO ANGEL," Mae West, mid-way dancer, meets up with Cary Grant, suave socialite, KPIX, Channel 5, 11:30 p.m.

PROP. 20 BENEFIT wine tasting party, Feinstein, Pelosi and Marks tout the coastline initiative, film and slide show, African Hall, Academy of Science Building, Golden Gate Park, 8 p.m., \$5 donation.

WEEK END

"THE SHADOW OF PEER GYNT," an interpretation of Ibsen's work by a group heavily into Grotowski, Jung and Rimbaud, The Blue Lantern Theatre, Unitarian Center, Franklin/Geary, 8:30 p.m., Fri.-Sat., \$1.50 (\$1 students), for future schedule call: 731-6478.

"MAN OF LA MANCHA," musical adaptation of Don Quixote, Orpheum Theatre, Market/Hyde, 8:30 p.m., Tues.-Sat., thru Nov. 26.

THE WING, potluck evening of improvisation, Intersection, 756 Union, 8:30 p.m., \$1, Thurs.-Sat.

PRODIGIOUS PROGENY OF SAN FRANCISCO'S FINEST: Hot Tuna and New Riders of the Purple Sage, Winterland, Post/Steiner, 8 p.m., \$4 in advance, \$4.50 at door, Fri.-Sat.



Louis Dunn

Wed. 8

FREE FIGURE DRAWING WORKSHOP for adults and teenagers, sponsored by Neighborhood Arts Program, 7 Cadell, 558-2335, 7-10 p.m., every Wed.

"GETTING BUSTED," an evening program on the ins and outs of jail, bail, O.R., Western Addition Y.W.C.A., 830 Sutter, 921-3814, 7:30 p.m.

"BACCHUS BONANZA," SF Symphony Autumn Orchestra series, tonight, with Leon Fleisher, program of Mozart, Schmidt, Webern, informal party with performers and cheese and wine follows each program, Palace of Fine Arts, Marina/Lyon, 8 p.m., \$3.75, for complete schedule call: 626-8345.

MUSICAL BASH: Stephen Skills and Manassas, Maples Pavilion, Stanford University, 321-2300 ext. 4331, \$3.50-\$5.50.

FOLK DANCE PARTY with lessons and the Biljana Orchestra, Israeli, Greek and Balkan folk dance music, SF Jewish Community Center, 3200 California, 346-6040, 8 p.m.

Sat. 11

*BLACK ARTS FESTIVAL, music, art, drama, poetry and fiction readings, jazz concert by Roland Haynes and the RH Factor, Merritt College Student Center, 12500 Campus Drive, Oakl., noon-10 p.m.

THE WHIRLING DERVISHES, a dizzying, dazzling troupe, Masonic Auditorium, 8:30 p.m., 781-7833, \$2.50-\$5.50.

CONGRESS OF WONDERS, side splitting spoofs and stories by this talented twosome at the Sleeping Lady Cafe, Bolinas Rd., in Fairfax, 456-2044. See Super List.

PROCOL HARUM, strange (but good) musical effects, Winterland, Post/Steiner, 8 p.m., 692-2921, \$4 in advance, \$4.50 at door.

*OPEN HOUSE FASHION SHOW, feast your eyes on artistic handmade originally designed clothes and crafts, Lady Griddlebone, 1891 Solano, Berk., 5 p.m.

"BRAND X," a parody of TV talk shows, soap operas and game shows, with Taylor Mead and Abbie Hoffman, "Incredible Jewel Robbery," the last Marx Bros. film, and chapter four, "New Adventures of Tarzan," Presidio Theatre, 2340 Chestnut, 921-1237, midnight, \$1.50.

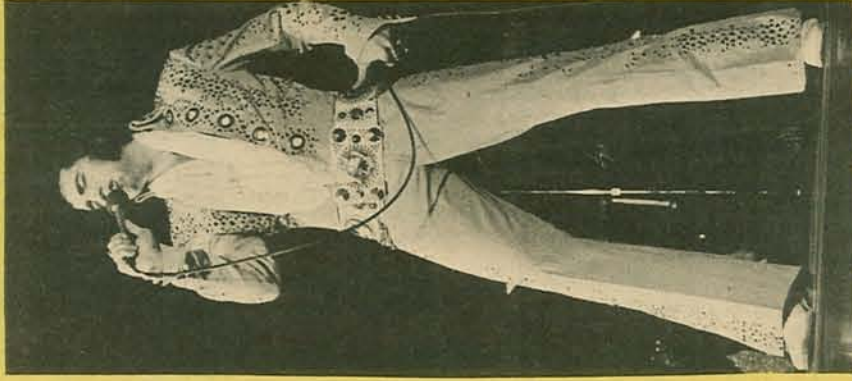
Sun. 12

"DINNER AT 8," with Jean Harlow and John and Lionel Barrymore, YWCA, 620 Sutter, 775-6500, 8 p.m., 75¢.

THE FLETCHER BROTHERS, hard rock with a jazz flourish, The Lion's Share, 60 Redhill Ave., San Anselmo, 454-9856, 8 p.m.

"THE WEDDING MARCH," early descendant von Stroheim, Pacific Film Archive, University Art Museum, 2621 Durant, Berk., 642-1412, 9:30 p.m.

MIKE WHITE QUARTET, White's the International and Downbeat winner for best violinist, Bach Dancer and Dynamite Society, Miramonte Beach, El Granada, 726-4143, 4:30 p.m., \$2-\$2.50.



Elvis shakes it at the Oakland Coliseum on November 11.

FOR THE FUTURE

"YERMA," Garcia Lorca play performed in Spanish by the Nuria Espert Company; director Peter Brook called it "one of the best pieces of work I've seen in my life," Zellerbach Auditorium, UC Berk., Nov. 28-Dec. 1, 8 p.m., Dec. 2-3, 2 p.m. and 8 p.m., 642-2561, \$1.50-\$4.50.

ROBERT ARDREY, of "Territorial Imperative" fame, speaks on population control, Zellerbach Auditorium, UC Berk., 8 p.m., \$2.50 general, \$1.50 students, Nov. 16.

"HOW TO BUILD A PLANET," (why not!), a lecture by science fiction author Paul Anderson, Olney Hall, College of Marin, Kentfield, 454-0877, 8 p.m., \$2, Nov. 16.

BEST BETS

Celebrate or commiserate with your favorite candidate at election night

Mon. 13

"TEXAS WEEK," roping contests, card tricks and other Lone Star treats, every day at noon, culminates Sun. with a Sunday Social, SF Art Institute, 800 Chestnut, noon-2 p.m., Sun., noon-6 p.m.

*WORKSHOPS IN BOTANY, art and plant-printing with Ida Geary, SF Community College Building, 31 Gough, 771-4880, enroll through Nov., Tues. 1:30 p.m., Fri. 10 a.m.

Tue. 14

ALEXANDER CALDER EXHIBIT, magical mobiles, Oakl. Museum, 10th/Oak, Oakl., thru Dec. 24.

*"WOMEN AND THE LAW," yes, the law discriminates against women, a People's Law School program, Mission Library, 3359-24th St., 7:30 p.m.
BRONZE HOG, homegrown Sonoma County rock and rollers, North Beach Revival, 1024 Kearny, 398-6414, thru Wed.

OAKLAND SYMPHONY ORCHES-TRA with an evening of Haydn, Ahlhold and Mendelssohn, Oakl. Auditorium Theatre, 10th/Fallon, Oakl., 8:30 p.m., thru Thurs.

Wed. 15

NATIONAL BALLET OF WASHINGTON, performing "Sleeping Beauty," Flint Center, Cupertino, 781-7833, 8:30 p.m., \$5.50-\$8.50.

MICHAEL McCURE READS from his works, Panjandrum Press, 99 Sanchez, 8 p.m., 50¢.

JIMMY WITHERSPOON, perhaps the finest blues belter in the business, Keystone Korner, 750 Vallejo, 781-0697, thru Nov. 19.

BRING YOUR POETRY for open poetry readings, Minnie's Can Do, 1915 Fillmore, 563-5017, every Wed.

HOT HOOT, Sleeping Lady Cafe, Bolinas Rd. in Fairfax, 456-2044. Bring your axe, brothers and sisters or just stop in for some music, food and libations.

POETRY AT THE COFFEE GALLERY, 1353 Grant, 362-9369. Hear some of world's best and worst poetry where the beats of yesterday ranted and raved.

AUDITION FOR SF SYMPHONY 1973-74, in the viola section, sixth desk, inside chair, send written application to Verne Sellin, SF Symphony, 107 War Memorial Veterans' Building, deadline: Jan. 8.



entertainment and no-host refreshments, proceeds go to support Community Volunteer Center, International Center, 50 Oak, 668-5101, 8 p.m., \$3.

Sat. 4

SHERIFF HONGISTO hosts a multimedia election rally and concert, slides and pamphlets on your favorite issues and candidates, live rock music, all ending in a paper airplane battle at midnight, Main Theatre, Lone Mountain College, 8:30 p.m., \$1 (goes to College's Day Care Center).

"DO ANDROIDS DREAM OF ELECTRIC SHEEP?" for the answer hear Philip K. Dick, science fiction author, Olney Hall, College of Marin, Kentfield, 454-0877, 8 p.m., \$2.

PAUL TAYLOR DANCE COMPANY, original modern works with a "bizarrely surrealist sense of humor," according to Clive Barnes, Zellerbach Auditorium, UC Berk., 8 p.m., 642-2561, 8 p.m., \$2.50-\$4.50 (\$1 discount for students).

RANDY NEWMAN, brilliant, satirical lyricist/composer/songster, Berkeley Community Theatre, Grove/Allston Way, Berk., 8 p.m., \$3-\$5.

JERRY GARCIA, the grand master, Keystone Berkeley, University/Shattuck, Berk., 841-9903.

Stan Turrentine shows his chops.

STANLEY TURRENTINE, graduate of New York mainstream and still going strong, Keystone Korner, 750 Valjejo, 781-0697, Thurs.-Sun.

CHARLIE MUSSELWHITE, primo harpist, Inn of the Beginning, 8684 Old Redwood Highway, Cotati, 707-795-3481, Fri.-Sat.

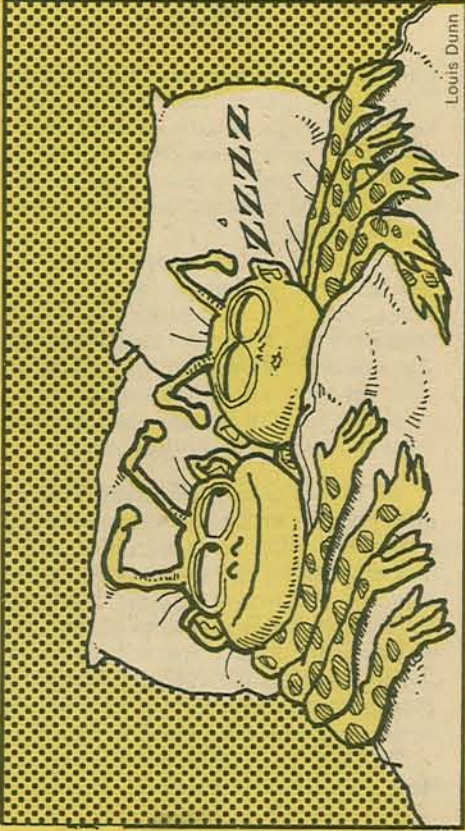
JON HENDRICKS, "James Joyce of Jazz," said Time Magazine way back when, In Your Ear, 135 University, Palo Alto, 328-1480, Fri.-Sat.

Mon. 6

POT "HOT LINE," for answers to burning questions about Proposition 19, 848-8561.

*IF YOU'VE HAD DANCE, theatre or similar experience you can join in workshops and performances with New York's Acme Dance Co., this week. For more info, call: 558-2335.

AFRO-AMERICAN AND CLASSICAL MUSIC of three black composers of 19th and 20th century performed by James H. Smalley, a bass baritone, SF Jewish Community Center, 3200 California, 346-6040, 8:30 p.m., \$3 general, \$1 students.



Are these androids dreaming? See Nov. 4.

Sun. 5

SARGENT SHRIVER INTERVIEWED, and Harris and Yankelovich give their final pre-presidential election polling results, Issues and Answers, KGO-TV, channel 7, 1 p.m.

"NO DANCING ALOUD," a play by Ruth Weiss, Minnie's Can-Do, 1915 Fillmore, 2:30 and 4 p.m., \$1 donation.

AFTERNOON MUSICAL INTERLUDE: Nori Keston, pianist, program of Beethoven, Mozart, Chopin and Ondertonk, benefit for Old First's Performing Arts Fund, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, 4:30 p.m.

Tue. 7

*CHESS ADDICTS WITHOUT PARTNERS: get together with other chess players, every Tues., 88-9th St., 8 p.m.

MICHAEL WHITE QUARTET, White is a jazz violinist of note, Keystone Korner, 750 Vallejo, 781-0697, thru Nov. 12.

WOMEN'S POETRY READING, Intersection, 756 Union, 8:30 p.m., \$1 donation.

ELECTION COVERAGE, results interspersed with satirical pieces, sound collages, KPFA, 7 p.m.

WHEEL END

"EPIC VOYAGE OF THE RA," film of Thor Heyerdahl's papyrus reed boat voyages across the Atlantic, SF Veterans' Auditorium S.F. Civic Center, Sat., 7:30 p.m., Sun., 2 p.m., 781-8333, \$2.75.

HOMETOWN FOLKS who have made good: weekend of all SF music and artists, KSAN, Fri.-Sun. "MUSICA MUNDANA," songs and music of the late medieval and early renaissance periods, 1750 Arch, Berk., 841-0232, 8 p.m., Sat.-Sun., \$2.50 general, \$1.50 students.

"A MAN FOR ALL SEASONS," memorable lines, extraordinary acting, and "There Was A Crooked Man," Concordia High School, 6325 Camden, Oakl., 632-4332, Seasons, 8 and 11:45 p.m., Crooked, 10 p.m., 99¢.

SPACE CITY, soft rockin' good time music at the Ribeltad Vorden, Folsom and Precita Sis. 826-9818, Sat. nite.

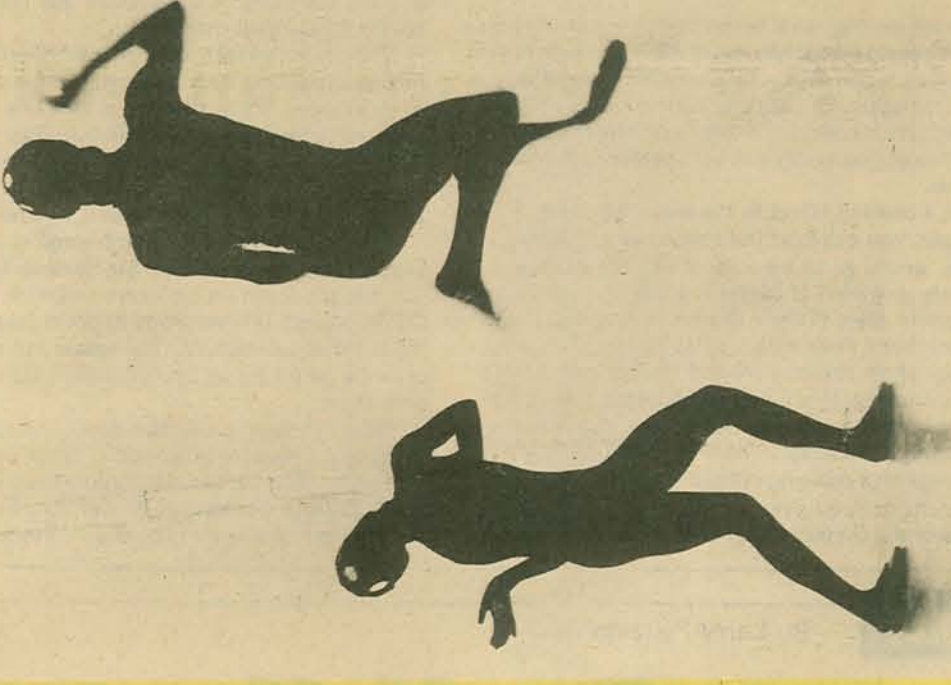
"HEDDA GABLER," 19th Century feminism, The Company Theatre, 2314 Bancroft, Berk., 893-5345, 8 p.m., Fri.-Sat.

Fri. 10

PRINT SALE, etchings, lithographs, silk-screens and woodcuts by faculty and students, SF Art Institute, 800 Chestnut, 771-7020, 5-9 p.m.

"RED DETACHMENT OF WOMEN," "Salt of the Earth," and "Rise of Women's Rights," a Newsreel film, Antioch West, 149 9th St., 7 p.m., \$1.

PAUL BUTTERFIELD, master blues shaker and maker from Chicago, Zellerbach Hall, UC Berk., 9 and 11 p.m., \$2.50



Up, up and away with the Paul Taylor dancers. See Sat., Nov. 4.

meow variety, for place, call: 550-7500; BOAS, 630 Van Ness, and 461 Magnolia, Larkspur: DELUMS, for place call: 658-9241; STEWART, for place, call: 328-2650; McCLOSKEY, Rickey's Hyatt House, Palo Alto; SOCIALIST PARTY, Americana Motor Lodge, 7th/Mission, \$1. MARKS, Rm. 412, 149 California.

SUPER-CLUBS

A SUPER LIST
By Kim Gale

North

INN OF THE BEGINNING.

Old Redwood Highway, Cotati, 707-795-3481. This is greater downtown Cotati's great gift to humanity. The Inn presents inspired music at low prices, \$1.50 to \$2.00, to a laid back crowd of country freaks and Sonoma State spacers in a rustic setting. Beer is cheap, \$1 a pitcher. Stone-ground, Cat Mother, The Sons of Champlin, etc. are regulars. The music is loud, the people are high and happy and the drive is well worth it.

THE SLEEPING LADY CAFE.

Bolinas Road in Fairfax, 456-2044. Set in the midst of hippie heaven, the Lady caters to a diverse bunch of super stars, Renaissance Faire crafts people, mod fashion plates and down home folks. Fine home cooked food competes for attention with acoustic or semi-amplified music nightly in this laid of ambience. Occasional sit-ins by Marin rock heavies. No cover charge. Hearty breakfasts Saturday and Sunday mornings for all-nighters or early risers.

THE LIONS SHARE.

60 Red Hill Ave., San Anselmo, 454-9856. A broad spectrum of music nightly for the Marin folks. Get there early to hear the Sons, the New Riders or Van Morrison—the club only holds 250 (though there's always room to boogie). \$1 to \$3 cover charge; beer, wine, and apple juice.

South

There are a couple of good clubs in Palo Alto and Campbell but a bit more roadwork will put you at the Chateau Liberte on the old Santa Cruz highway, just south of Los Gatos (408) 353-1600, where on music nights you could just as well be at the old Fillmore in 1966.

Originally a big old farmhouse, the Chateau fits in 300 to 400 people at \$2 to \$3 a head, serves cheap beer and encourages dancing. A lot of Santa Cruz mountain folk roll down (and with) the local freaks, keep the vibes light and airy. Hot Tuna likes to jam here and other big groups come occasionally. Generally open only a couple nights a week, so call first.

There are many, many other fine places to hear your favorite kind of music; consult the Guardian entertainment listings on pages 24 through 27 for a more complete rundown on clubs.

THE RIBELTAD VORDEN.

Folsom and Precita Sis. 826-9818. The 'Rib' is back following management changes and whatnot. No door charge for generally excellent acoustic folk music and jazz. Fine imported beer and wine list, good food. Poetry reading Thursdays. A nice cross section of San Francisco: hippies, long-shoremen, wobblers, latins, blacks and Bernal Hill neighbors.

THE COFFEE GALLERY.

1353 Grant. 362-9369. There's not much that hasn't been said about the Gallery. Poetry on Wednesdays, music every night. Good jam sessions. Beer, wine and fine sandwiches. Free entry. A must for the newcomer.

FAMILY FARMACY.

2801 California. 567-5499. A super mellow coffee house; attracts top notch acoustic musicians who like the very attentive audience. Food aplenty, but no booze.

Berkeley

KEYSTONE BERKELEY.

University at Shattuck, 841-9903. As clubs go, Keystone is the big one. More than 500 people squeeze in to hear Jerry Garcia, Sea Train or any of the other big bay area bands. \$3 to \$3.50 on weekends, but only a buck on Monday nights and you get a free feed to boot. No matter the size of the crowd there is always room and incentive to dance.

FREIGHT AND SALVAGE.

1827 San Pablo, 548-1761. Many of the area's best country and folksters play here. Light door charge, seldom more than \$1. It's drier than Barstow, but a very mellow place to lay back with a pot of tea and dig on Ramblin' Jack Elliot, Asleep at the Wheel or others of slightly less than super star stature.

San Francisco

KEYSTONE KORNER.

750 Vallejo, 781-0697. Top flight jazz greets blow in from time to time while the remaining schedule draws on the large and talented bay area jazz pool. Mel-low waitresses serve beer and wine at moderate prices. A congenial atmosphere. \$1.50 to \$3.50 depending on the artist. Parking is a problem.

Music

By Tim Cahill

The record companies look at it like this: once in every decade there emerges a star capable of catapulting a label into financial ecstasy. Back in the '50s RCA had Elvis Presley, but then in the '60s Capitol first had the Beatles, Columbia had Dylan, London had the Rolling Stones and RCA had a lot of Elvis Christmas albums.

But since the middle '60s no one has developed the record selling capacities of an Elvis and the various managers, A&R men, and vice presidents are getting sweaty palms. He or she or they have to be somewhere waiting to be discovered or, having been discovered, waiting to be properly promoted.

It is, the various vice-presidents feel, just about time. Elvis burst on the scene in the early '50s, the Beatles rose out of Liverpool in the early '60s, and now, from London in the early '70s, it's David Bowie, the star for the '70s. So they'll tell you at RCA.

Bowie, who doesn't tell his age, appears to be in his middle to late twenties and has been a London club performer for the past several years. He is, at this point, an undeniable hit in England. They line up around the block to see him. And what a line. Feathers, see-through blouses, putty knife face paint, fetish delight shoes with five inch risers—on both sexes, naturally—and all standing in frozen Bowie poses: hips slung forward and head thrown back to expose the vulnerable and fragile beauty of the neck. Malnutrition chic.

If Elvis was greasy and had a nine tooth sneer, if the Beatles wore bangs, David Bowie has made a giant stride in the direction of outrage. Drugs and protest are apparently passe for David. The new thing is all mascara and decadence: David Bowie ushers in the age of uni-bi-tri sexuals.

Since the '50s, music has been associated with the sexual revolution. The late George Lincoln Rockwell of the ill-fated American Nazi party used to rail about "that nigger music" (rock and roll) causing unwanted teenage pregnancies. This may be one of the few not absolutely false statements he ever made. Elvis was, of course, called "the pelvis," and other performers elaborated on his technique in what became known as "cock rock." It's foremost practitioner, the late Jim Morrison, was arrested at a concert in Florida for exposing himself.

Up to this point we're dealing with uncomplicated heterosexuality. Enter the Beatles and the advent of shoulder length hair on men. Straight sociologists, who tended to get hung up on secondary sex characteristics, started talking about the age of unisex, though the Beatles themselves never did much to encourage this line of thought.

Camp rock or drag rock began creeping out of the closet in the person of Mick Jagger who, through not very subtle innuendo, has proclaimed his bisexuality time and time again. The Rolling Stones' stage show is shot through with a certain violent and effective effeminacy. And it is undoubtedly the best performing band in the business.

There is a coattail effect in the music business. How many people, you can hear the image makers asking themselves, would go to see a show like the Rolling Stones...only more so? If Jagger is sometimes violent and effeminate Alice Cooper dresses in drag and chops up chubby pink baby dolls with a meat cleaver. The whole Cooper stage show revolves around this act and Alice's subsequent hanging. It is a miniature immorality play.

Bowie's show is similar in that it has a story-theme running through the songs. The five piece band erupts onto the stage to a moog-synthesized rendition of the last movement of Beethoven's Ninth Symphony. The first song sets the theme: David is actually Ziggy, a rock

Skipping (uni-bi-tri-sexually) into the 70s with David Bowie



David Bowie strums it up and serves minced melodies to his minions.

and roll star from Mars, which explains why he's a little strange and alienated. The show itself seems surprisingly static, perhaps because Bowie had to leave a whole cast of white faced mimes back in London due to the expense involved.

Bowie plays a credible rhythm guitar and tends to stand straddle-legged at the microphone in his second skin lame suit. He's dyed his hair bright orange, and sometimes comes on like a chanteuse. Probably the most effective song in the set is a tear jerker by Jacques Brel in which Bowie sounds like an updated male Judy Garland. His voice on many of the other songs is generally good and some of the rock he and the band put out is brittle, high quality stuff.

They have, in fact, copped a whole of Who licks, absorbed some Lou Reed and mastered a smattering of Alice Cooper. When they lapse into one of those massive inner ear trauma electric freakouts they tend to be embarrassing—especially when Bowie emerges from behind the strobe lights in a new lame suit. You shouldn't bore people because somebody wants to change clothes.

The show I saw at the Winterland climaxed with a repetitious chorus of "Let Me Suck at Your Tit." Bowie did not get down on his knees and suck the lead guitar's strings as he has been wont to do in previous shows. What a disappointment. The sparse but enthusiastic crowd howled for an encore, which David agreeably gave them.

RCA has been giving the Bowie tour super-star treatment and a massive promotion. There are limousines, elaborate press parties, saturation radio campaigns, and a Bill Graham booking at Winterland. For an artist who is virtually unknown in the states, Bowie has done spec-

tacularly well at the box-office. David's managers are already talking about films. Rock critics are writing sociological tracts. RCA feels it has the artist of the 70's.

If Elvis Presley were dead, he'd turn over in his grave.

PAINTED HEAD

TIM HARDIN

Columbia KC 31764

Back in the early 60's, before the Byrds put their first folk rock album together, Tim Hardin organized a group of rock musicians to interpret his gently lyrical songs. Perversely, when this became the hit mode, Hardin dropped back into a virtual solo career. His unamplified guitar and heartbroken songs played right up alongside "Purple Haze" on the newly emergent FM stations of the middle sixties.

Hardin's strange sorrowful voice, his songs — "Misty Roses," "It'll Never Happen Again" — were perfect for rainy day melancholy. But in those years, it was more than professional melancholy for Hardin. He seemed immensely unhappy. I remember seeing him at the Hungry I in 1966, moping around the stage in some kind of impenetrable funk. Introducing "If I Were a Carpenter," he said "I'd like to sing a hit song I wrote." Everyone laughed. They couldn't believe this sad-eyed klutz could write anything, much less a hit song.

Then Tim got married. It changed his life. He was happy. He wrote a two album suite for his wife, all joyful melodies, buoyant lyrics and boring listening. It seemed the end of a career.

But here he is back with a hopeful new album. There are no Hardin compositions here, but there is an echo of the earlier songs in Jesse Winchester's haunting "Yankee Lady," and Randy Newman's "I'll Be Home." For the most part, Hardin concentrates on the music. There are a few hefty rockers, and some uptempo country. An army of musicians including ex-Humble Pie Peter Frampton and Cat Steven's guitarist Alun Davies add dimension to this album, which might be titled "The Third Re-incarnation of Tim Hardin." Pleasant listening.

DOUG CLIFFORD

DOUG "COSMO" CLIFFORD

FANTASY 9411

A lot of reasons have been offered for the recent amicable break-up of Creedence Clearwater Revival. Some say the failure of the rock press to take their music seriously finally demoralized them. Others, in the majority, say it was the same old story of divergent musical tastes. For years John Fogerty wrote the songs, sang lead and generally dominated the group. Three other talented musicians wanted the chance to strut their stuff.

So here comes drummer Doug Clifford's happy effort. He's written eight of eleven songs here, does all the lead vocals and is responsible for the arrangement and production of all songs. I talked to Doug in late July while he was working on the album at CCR's cosmos factory in an old warehouse in Berkeley. "Everybody seems to want to do these heavy, weighty, meaningful songs," he told me. "What I want to do with this album is catch the flavor of the early 60's, say, when the music was fun."

Clifford has succeeded in producing an unpretentious album. The Tower of Power horn section provides texture and the piano of Steve Miller (not the Steve Miller of "Children of the Future") is a joy, especially on Clifford's "Get Your Raise." Stu Cook, CCR alumnus, provides rhythm guitar on this refreshingly unambitious album. □

Films

By Larry Peitzman

Hooray For Hollywood!

Picking on Hollywood is about as tough as picking on Richard Nixon; the really difficult question in both is why they have such staying power. In Hollywood's case (and maybe Nixon's), the answer, I think, is professionalism, craftsmanship, good old American know-how. Too much is made of the decline of the big studios. Sure the old cruds like Harry B. Cohn and Louis B. Mayer are gone, but the new, sleek, Harvard Business School cruds who've taken over are still playing the same old game. If you think the "star system" is dead, that the studios have forgotten how to assemble stars, have you taken a look lately at Ali MacGraw or Candice Bergen (or Cybill Sheppard or Jennifer O'Neil or Jacqueline Bisset)?

Hollywood still knows how to entertain, to tell stories so that they'll come out the way we want them to. I refuse to believe that anybody could survive on, much less want, a movie diet limited to Antonioni and Bergman and Bunuel. Sometimes we want to slip into a movie theatre and watch Lassie come home. In "The Graduate," Katherine Ross ran off with Dustin Hoffman because we wanted her to. Hollywood connects, and not just the best movies, either, but the flawed ones, too, like "Goodbye, Columbus" and "The Sterile

Cuckoo," and even some of the real raunchies, like "Wild in the Streets" and "Evil Knevil." Hollywood knows the magic of telling a story. It is no accident that the great American masterpiece of the silent era, "Birth of a Nation," and the great American masterpiece of the sound era, "Citizen Kane," were both masterpieces of storytelling.

The rumors of Hollywood's demise are, as the saying goes, greatly exaggerated. Just glancing through the paper today I counted at least ten good Hollywood films currently playing in local theatres or in multiples (I'm not even talking first run). Some of them, maybe most, are the kind I'm not supposed to admit publicly I'd pay to see, but I'll take the risk and commend them to you, in alphabetical order.

BUTTERFLIES ARE FREE. This is the kind of movie people would rush off to see at revival houses if it were thirty-five years old and starred Claudette Colbert as the kook and Henry Fonda as the blind young man who falls in love with her. Maybe Jean Arthur and Jimmy Stewart. It's the kind of movie everybody asks why they don't make anymore: frivolous, machine-tooled, wisecracking. Edward Albert is very strong in the Fonda/Stewart role, and Goldie Hawn has the best instinct for dumb blonde parts since Judy Holliday.

CABARET. The first musical ever reviewed in "The New York Review of Books." Therein Wilfred Sheed

criticized it as glittering, but shallow. True enough, but a musical adaptation of Hannah Arendt's "The Origins of Totalitarianism" it was never meant to be. "Cabaret" has a strong sense of the feel of the period, of the beauty as well as the desperation inherent in George Grosz' drawings and in films like "The Blue Angel." In the musical numbers, Liza Minnelli and Joel Grey are unbeatable, and the picture is a marvel to look at.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX—BUT WERE AFRAID TO ASK. Woody Allen's film is made to be talked about, not seen. Several of the skits never come off (including one about a marauding monster breast that is finally trapped in a giant C-cup), and only one or two are really funny (notably, "What Happens During Ejaculation?" with Allen as a nervous sperm). But, after you've seen the film, try to tell your friends, without cracking up, about the psychiatrist who falls in love with a sheep, checks into the Waldorf-Astoria with the beloved for one night of pleasure, and winds up months later nostalgically nipping at his wife's Woolite.

FAT CITY. John Huston, whose last undisputed triumph was "The African Queen" twenty years ago, is back in form here. Leonard Gardner adapted his own prize-winning novel about down-and-out boxers, and Huston has rendered the script with tough, gritty attention to the low-life details. Still the film has dramatic problems since the characters are losers to begin with; their losing is a condition, a given; it's nothing that develops. In addition, Huston's best films have always shown fierce compassion for fighting losers, and that is so literally the subject here that Huston sometimes risks self-parody, but the risk generally pays off.

FIDDLER ON THE ROOF. None of the materials of this musical is in any way extraordinary—the music and

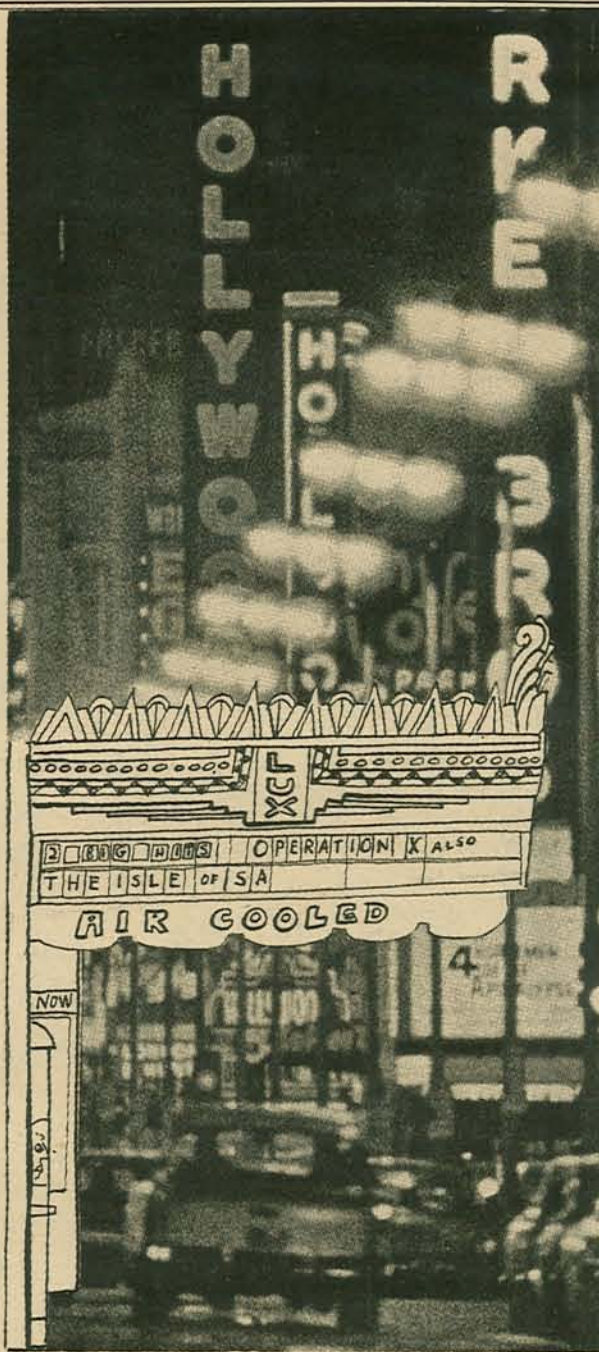
Continued Next Page

the lyrics and the jokes are purest Broadway, yet together somehow they transcend themselves and are very powerful. Jerome Robbins' stage production evoked the whole sad history of the Jewish people, with its characters moving round and round on a turntable during the final exodus from Anatevka. Norman Jewison's film strives for scale, for a sense of the massiveness of modern anti-semitism, and sometimes it's almost too much; his exit from Anatevka looks more like Napoleon's armies retreating from Moscow than a poor band of Jews leaving a little Russian village. Topol, who plays Tevye, is an Israeli by birth, and he conveys a sense of strength and pride, even though he lacks the humor of Broadway's Zero Mostel.

THE GODFATHER. The film doesn't bear up under all that heavy analysis of it as a cracked-mirror image of life in corporate America, but it shouldn't have to. (Does anybody really believe that David Rockefeller, the godfather of Wall Street, can command this kind of feudal loyalty from his lieutenants?) "The Godfather" is a beautifully told story, a myth come to life upon the screen; the violence, though dazzlingly gory at times, is never grotesque, and the details of (forgive me) Mafia family life are so flawlessly rendered that you have to believe, yes, that's the way it is. Al Pacino, with his modulated performance as the godfather apparent, clearly emerges as the star of the film, but the spirit of the movie is embodied by Marlon Brando, whose Don Corleone is an archetype made human.

JUNIOR BONNER. Sam Peckinpah may yet become the Frederick Jackson Turner of the cinema. "Junior Bonner" picks up the theme of Peckinpah's pre-"Straw Dogs" work: the loss of freedom that came with the closing of the frontier. In this gentle, contemporary film, the spirit of the old West survives only in the show business panache of rodeo rider Steve McQueen and in the dreams of his crazy old prospector father, Robert Preston, who longs to go to Australia. Ida Lupino is McQueen's mother, who remembers what love and life used to be like and knows all too well that the game is over. The family is rounded out by another son who is making a fortune turning the Arizona landscape into trailer camps and selling the lots on television.

MARJOE. This may be the first American documentary to suffer from too much cuteness, but after a while you just wish Marjoe would can all those "glory be's." Still, it's impossible not to be fascinated by the true story of a kid who starts preaching at the age of three and grows up to be one of the best money-grabbing revival-



ists on the Bible Circuit. Unfortunately, Marjoe, whose name is a composite of Mary and Joseph, only wants to be Mick Jagger, and by the end of the movie we, too, wish he were.

SLAUGHTERHOUSE-FIVE. Director George Roy Hill seems to have been so intent on making Kurt Vonnegut's literary conceits cinematic that he forgot to make them funny, and it was the humor that gave strength to Vonnegut's tale of an army chaplain who survives the bombing of Dresden. The apparent message of the film, given to the hero, Billy Pilgrim, when he is transported to the planet Tralfamadore is that one must concentrate on the good moments in life and forget the bad. Unfortunately, as one friend of mine pointed out, the film shows no good moments in Pilgrim's life for him to concentrate on. In addition to Dresden, there's an awful wife, two impossible children, and two wrecks, one in a plane, one in a car. But some people have been deeply affected by the film, and it is cinematic (credit here to Czech cinematographer Laslo Ondricek).

X,Y AND ZEE. This film, which has played on the second half of double bills for several months now, is a mess in many ways, like the lives of its characters. But it conveys a real sense of the way love complicates people's lives. Elizabeth Taylor is married to Michael Caine, who falls for Susannah York. In the end, Liz discovers what anyone who has ever seen a Susannah York movie already guessed—the York character, Zee, turns out to have a lesbian past, and Liz seduces Susannah in order to hold on to Caine. It's the sort of answer you'd expect from a "Cosmopolitan" article on "How to Save Your Marriage." Even so, the dialogue is sensational (in both senses), and the stars are in top form, especially Taylor, who out-rowdies even her Martha of "Virginia Woolf."

That makes ten films, and all at a theatre or drive-in near you. This doesn't even count the exclusive first runs, like "Deliverance," or reissues, like "Funny Girl," or coming attractions, like "Sounder" and "Bad Company." I'm not saying they're all masterpieces, though a case can be made for "Cabaret" and "The Godfather." What I am saying is simply that the next time we're all sitting around singing the praises of the latest foreign films and somebody shouts "Hooray for Hollywood!" it doesn't have to be a Bronx cheer. □

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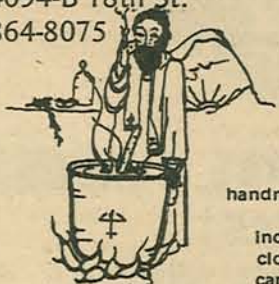
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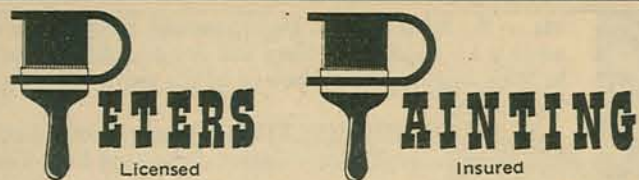
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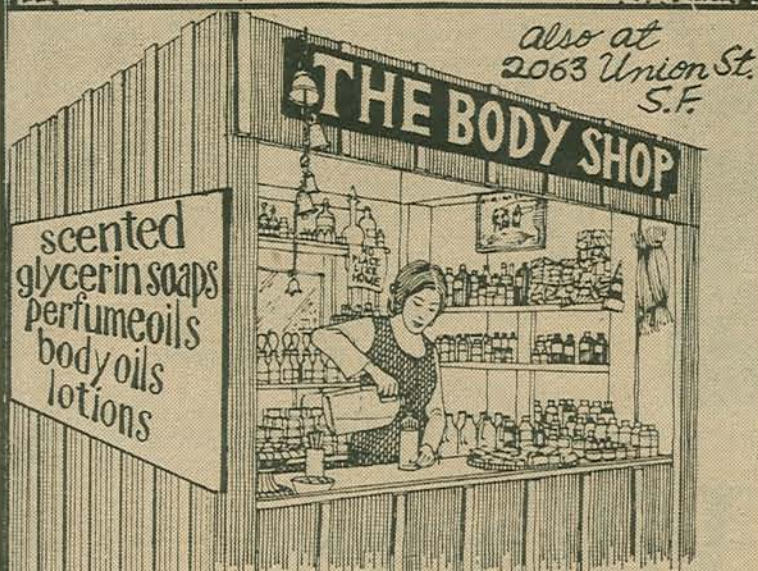
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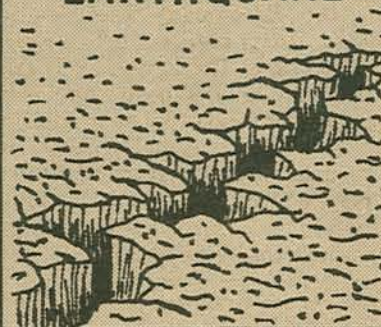
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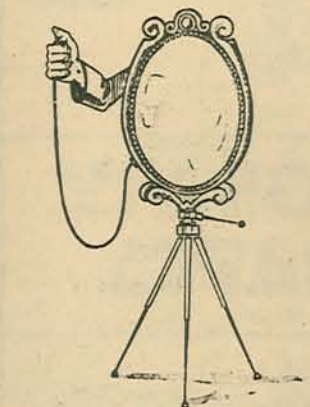
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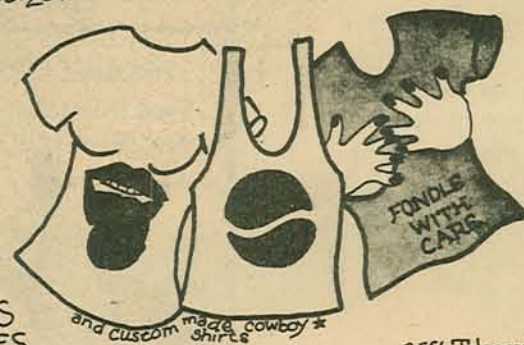
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"Cuckoo's Nest" Goes On . . . and On . . . and On

By Irene Oppenheim

"ONE FLEW OVER THE CUCKOO'S NEST," The Little Fox Theatre, 533 Pacific Ave., continuing run, Tues. through Fri. 8:30 p.m., Sat. 7-10:30 p.m., Sun. 7:30 p.m. Prices, Tues.-Thurs. & Sun. \$5.50-\$6.50. Fri. & Sat. \$6.50-\$7.50. Student discount \$1, Student rush, 15 minutes before curtain: half price. Info. 434-4738.

Dale Wasserman's "One Flew Over The Cuckoo's Nest," adapted from the Ken Kesey novel, is now in its third year at The Little Fox Theatre. During that time, well over 200,000 people have seen it, which must be a record for serious drama in San Francisco.

And an evening at "Cuckoo's Nest" isn't exactly a relaxing way to forget your stock market losses. The play, with its theme of insanity, lobotomy and death is heavy stuff. The only scenery is the ward of an asylum. Though there's plenty of Kesey's ironic wit, the laughs

are what I would term survival humor. . .sugar coating the bitter pill.

"Cuckoo's Nest's" phenomenal success here is somewhat baffling, considering it lasted only six weeks in its first Broadway run in 1963. Part of the explanation is the book's audience has boomed. Many high school and college courses require it, the counter culture has adopted it and almost everyone has at least some passing familiarity with the plot.

The anti-establishment hero of "Cuckoo's Nest" might have been pretty hard to identify with in the early sixties. But after the Haight-Ashbury, the Chicago Democratic Convention, the whole revolution in appearances and life styles, Kesey-type heroes—stubborn, individualistic, untamable—are about the only ones we have left.

At the end of the first act, it looked like a great play: author Wasserman and director Lee Sankowich present a slick, but powerful and imaginative production. There's some beautiful stage business going on. Chief Bromden, the half-breed Indian who narrates a good part of the book, talks to his dead "papa" about the bitter past and confusing present, his voice coming over loudspeakers while his body sits silent and catatonic on the stage. Behind him, slides of gears, wires and brain tissue mesh into a visual nightmare.

Between Bromden's soliloquies, Wasserman intersperses lighter scenes of life on the ward. The characters of both inmates and staff develop slowly and carefully, and for a while it seems the evening will be a prolonged series of entertaining (if rather obvious) character studies.

But the play falters when it actually gets down to the business of covering Kesey's plot. Wasserman moves from characterization to action with a vengeance; things start happening all too fast, without enough philosophical recovery time between crises. Rebellion, shock treatments, seduction, suicide, lobotomy and murder crowd into barely more than one suffocating hour. Absorbing—but the frenetic speed of it all left me longing for the leisure of the printed page.

The production features some fine acting, particularly Drew Eshelman as the nervous intellectual Harding and Peter Hadreas as mama's boy Billy Bibbit. Joseph Whip, the ebullient anti-hero McMurphy, does well, but lacks some dimension the character should have. I've heard the same complaint about the two actors who have previously played the role in San Francisco, however, so it may just be difficult. (Kirk Douglas was McMurphy on Broadway, with Ed Ames as the Indian.)

The weakest major cast member is Ruth Kobart. Her Nurse Ratched frightens about as much as an elementary school teacher in a bad mood, and hardly portrays the subtle vicious woman she needs to be for the play to work.

For a real dilemma exists between the amoral life-giving McMurphy and the nurse, representing society—a society that, despite sadistically meaningless rules and mores, still holds out the promise of order and safety.

The battle will be joined at The Little Fox for some time; try and see it. Steep prices, true, but you can get student rush for half price. (Try using your medical card or food stamp authorization. Students aren't the only poverty stricken theatre lovers, and theatres should expand "student discount" business to include the old and the poor.)

"TRAVELING LIGHT," Firehouse Theatre Co., 1572 Calif. St. Fri. & Sat. through Nov. 18, 8:30 p.m. Adm. \$2 or whatever. Info. 441-2936.

"Traveling Light" is more of an event than a play. The Firehouse Theatre Company's production, using music, dance and audience participation, hasn't the kind of content that can be intellectually digested: you must feel and assimilate the experience.

The work tries to evoke the dark and light aspects of human nature, the way people deal with the events of a life. Things begin as four of the cast start to run in circles around the audience, occasionally asking people to join them. They create waves of energy and a kind of joyful mindlessness.

After some time a group of ragged, wretched beings join in, looking as if they're left over from the last production of "Marat-Sade." These creatures have "lived," and feel bitter, frantic and used. Dialogue between the groups creates a focal point in a structure composed of brief bits of music and short dramatic scenes. It's all very carefully composed, with set speeches and set times for audience participation. But while in most theatre "the play's the thing," with The Firehouse the play only serves as a vehicle toward something else.

The company creates a theatrical "karma," using the audience in a deliberate way, not confronting viewers so much as pulling them into a different vision of things. The play stops, a member of the cast asks for a volunteer to lift something heavy. A young man steps forward to discover that the heavy object is the body of another man. He is asked to lift the body over his head. He can't do it, but he tries very hard and the effort is dramatic.

I went to two performances, both of which had moments of great beauty in the interchange between the cast and the audience. "Traveling Light" is about experience; the actors create a space where actual experience is possible, without being threatening. After a point most of the audience sit like baseball players in a bullpen, waiting for their chance to play.

It's hardly a masterpiece of revolutionary theatre. There are moments that are pretentious and naive. But I enjoyed myself, and may go back a few more times just to see what happens. □

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Food

Bring the War Home: Eat at Vietnamese Restaurants



Cheap Eats

By Marion Bulin

THANH LONG, 4101 Judah, 11:30-9:00, closed Mon.

While L.B.J. was discovering that there was such a thing as the Vietnam war, San Franciscans began discovering that there was such a thing as Vietnamese cooking.

Vietnamese cuisine has basic Oriental characteristics—lots of slivered meat, sea food, stir fried vegetables and a heavy dependence on rice and noodles. The food is spicier, not the searing flavor of North Chinese mega-hot peppers, but plenty of black and white pepper, coriander and garlic.

Thanh Long, in the dankest reaches of the Sunset, seems typical of the Vietnamese restaurants sprouting up in San Francisco. Dinners range from \$2.95 to \$3.00. The restaurant, down to the kitchen, appears to be immaculately clean. White table cloths and cone-folded napkins make you feel you really are "going out for dinner." Service is efficient and almost uncannily silent from charming waitresses. REAL plants show healthy growth and good care. Only the gawdy watercolors of the homeland disrupt the subdued, quiet atmosphere.

Dinners include soup du jour, barbeque and/or cha gio, a meat and vegetable saute (beef or chicken) and fried rice, or prawn/noodle saute. The soup and the appetizer courses are spicy-hot and delicious.

In two visits, the du jour of the soup seems to be the stuffing in the won ton. The first time, it was simply the best won ton I've ever eaten—meaty chunks and thin onion slices combined with the normal puree filling, which included a delicious and quite strong combination of herbs and spices. The second night, the won ton was less chunky, but was pronounced, due to the seasonings, as "best ever" by my won ton expert.

Cha gio, or "natural multi-vitamin rolls" as Thanh Long calls them, are a variation on the egg roll/lumpia/et al. Pork, onions, vegetables (especially grated carrots), herbs and exactly enough black peppers are fried in a thin, crisp pastry skin and served with a semi-sweet, white pepper-hot sauce to dip them in.

Barbecue is small pork pieces, more black pepper and herbs, charcoal grilled: extremely tasty, a little chewy.

The entrees are Vietnam's revenge: they bomb.

Both chicken and beef sauteed with vegetables are bland. Soy sauce could not even help. The chicken includes its skin, the beef is over-cooked. The wilted vegetables show a slow hand at the wok.

A monumental pile of overcooked noodles, a fair amount of strong cabbage and a few accidental shrimp comprise the shrimp/noodle (rather, noodle/shrimp, why give top billing to something that wasn't there?) saute.

The large serving of fried rice, sometimes hard, sometimes mushy and always overcooked, conceals such treasures as a few petrified peas and an occasional pork piece.

Comparable only to Sam Wo's justly famous raw fish salad, the Vietnamese salad contains slivers of cold chicken, fresh shrimp, shredded lettuce, carrots and cucumber in that strange sweet oil and vinegar dressing with coriander. Quite tasty but a little expensive at 60¢ a la carte.

Another semi-similar ethnic dish is shrimp fritters which I have had before at Indonesian restaurants. I can't say I've ever been too thrilled by them—sort of thick potato chips of deep fried powdered fried shrimp, the shrimp flavor never particularly strong. Again, a la carte, 50¢.

Fried bananas, 50¢ yet again an Oriental specialty, are delicious at Thanh Long. Batter covered bananas are deep fried until crispy on the outside, soft and sweet on the inside—a treat for even a non-sweet freak like myself.

House wines, 50¢ a glass, \$2.25 for a large carafe, are quite acceptable if not outstanding.

Thanh Long is a place where I reverse my usual eating philosophy. I generally eat skimpily of the soup, salad and appetizer courses, saving room for that glorious main course. I suggest the opposite at this restaurant. Gorge yourself on the superb soup, the delightful barbecue and cha gio. You will probably want to eat sparingly of the entrees. They are definitely merely for filling of the stomach. □

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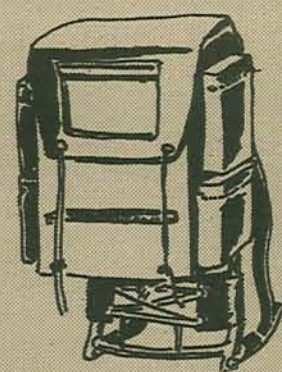
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BASIN STREET WEST: Edwin Star,
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BOARDING HOUSE: Tim Hardin,
Alice Stuart and Snake, Nov. 2-5;
Bette Midler, Nov. 7-12. 960 Bush,
441-4333, \$2, \$2.50 weekends.

CONDOR: Carol Doda and Bobby
Freeman, nightly. Columbus/Bway,
392-4443.

COFFEE GALLERY: Dallas Williams
and Jeff Comanor, Nov. 3-4; Earl Oli-
ver, Nov. 5; Denise McCann, John
Randall, Mitch Woods and his Red
Hot Mama, Nov. 10-11; Heidi Barton,
Nov. 12. 1353 Grant, 362-9369.

EARTHQUAKE McGOON'S: Turk
Murphy, Thurs./Fri./Sat; Judith Dur-
ham, Tues./Wed./Thurs. 630 Clay,
986-1433.

EL MATADOR: Mose Allison, Nov.
2-15. 492 Broadway, 434-2913, admis-
sion varies.

Windsor McCay Drawing courtesy
Yellow Press Memorial Gallery



GACKSCRAGGLE: Art Lande, Mel
Martin, Steve Swallow, Eliot, Glen
Cronkite, Nov. 2-4; David Austin,
Don Frizzel, Dave Reynolds, Leila,
Nov. 5, 10-12; Sunday jams. 3599
Taraval, 664-9817.

HOLY CITY ZOO: auditions every
Thurs.; Strand Bros. and Jim Gio-
vannoni, every Fri.; Sweet Pickins,
Sat.; open mike, Sun.; Bob Ward and
Cigar Band, Mon.; Dudley DeNador,
Tues.; Living Toilet Theatre, Wed.
408 Clement, 752-2846.

INTERSECTION: Wing, Nov. 2-4 and
9-10, 8:30 p.m., \$1; Breakaway,
women's poetry readings, Nov. 7,
8:30 p.m.; "What It's Like To Be Here
Now," dance improvisation, Nov. 8,
8:30 p.m., \$1.50; Ron Hart Bruce poe-
try reading, Nov. 14, 8:30 p.m.; "Bird-
bath," SF Theatre, Nov. 15, 8:30 p.m.,
\$1.756 Union, 397-6061.

FAMILY FARMACY: DeForest
Walker, Fri.; Susie Pie, Sat.; Elf, Sun.
Calif./Divisadero, 567-5499, 50¢ min.

JACKS: Frank Jackson Trio, nightly.
Sutter/Fillmore, 931-8454.

JOLLY FRIARS: Universe, house
band. 950 Clement, 752-0354.

KEYSTONE KORNER: Stanley Tur-
rentine, Nov. 2-5; Ray Drummond,
Nov. 6; Michael White Quartet and
Hampton Hawes, Nov. 7-12; Art Lande,
Nov. 13; Jimmy Witherspoon and the
Robin Ford Band, Nov. 15-19. 750
Vallejo, 781-0697, call for admission
charge.

MAGIC CELLAR: new magicians
every week. 630 Clay, 981-1433, \$1.
MINNIE'S CAN-DO CLUB: Charlie
Hickock, Mon.; open mike and audi-
tions for gigs, every Tues.; open
poetry readings, every Wed.; Mitch
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MOONEY'S IRISH PUB: folk music, Wed./Thurs.; blue grass, Fri./Sat. 1525 Grant, 982-4330.

NORTH BEACH REVIVAL: Cross-fire, Nov. 2-4; Elvis Duck, Nov. 7-8; Bronze Hog, Nov. 14-15. 1024 Kearny. 398-6414, \$1.50 Fri./Sat.

OFF PLAZA CLUB: Chester Thomason Trio, nightly. 1751 Fulton, 563-7288.

PIER 23 CAFE: Dixieland Band, weekends. Pier 23, Embarcadero, 362-5125.

PIERCE STREET ANNEX: Dandelion Wine, every Wed.-Sun.; Black Velvet, Mon./Tue. 3154 Fillmore, 567-1400.

PLAYBOY CLUB: Alan Kent with Gail Murivus, Nov. 2-4; Gus Christy, comedian, Nov. 6-18. 736 Montgomery, 434-2550, admission varies.

PURPLE ONION: Mel Young and Oliver Martin, nightly. 140 Columbus, 781-0835.

REFECTORY STEAK HOUSE: Hippen and Strato, Nov. 2-15. 1040 Columbus, 885-4910.

THE SCENE: Tommy Smith Trio, nightly. 2301 Fillmore, 567-0593.

UNIVERSITY HIDE-A-WAY: Deno Population Three, weekends. 2225 Fillmore, 567-9233.

WHARF RAT TAVERN: Justice Bros. 101 Jefferson, 885-9809.

WINE CELLAR: Jeff Comanor, Nov. 3; Live Oak and Teri, Nov. 4 and 10; Wayne Smith, Nov. 5 and 12; John Skerke, Nov. 6; Cherie Ernst and John Yu, Nov. 7 and 14; Meryl Loeb, Nov. 8 and 15; Howdy Moon, Nov. 11; David Pomeranz, Nov. 13; Leo Collignon, every Fri.-Sun. afternoon. 3150 Polk, 776-5021.

WOODSTOCK: Smoke, house band. 951 Clement, 752-7132.

MARIN/PENINSULA

BOAT HOUSE: Delivery, nightly. Bridgeway/Turney, Sausalito, 332-0511.

BROTHERS UNLIMITED: Baggin's Band, Nov. 3-4. 739 El Camino Real, Redwood City, 365-8369, \$1.50.

CHUCK'S CELLAR: We Five, Nov. 2-4. 4926 El Camino Real, Los Altos, 964-0220, admission varies.

DUMBARTON CLUB: Us Three Trio, every Wed.-Sun.; free champagne for women every Wed. 2388 Cooley, East Palo Alto, 325-0694.

FRIARS: Whale, every Tues.-Sat.; Raven Fox, every Sun./Mon. 4101 El Camino, Palo Alto, 493-8130, \$1 Fri./Sat.

GATSBY'S: Dave Paquetted, Sun.-Tue.; Nat Johnson Trio, Wed.-Sat. 39 Caledonian, Sausalito, 332-4500.

HOMER'S WAREHOUSE: Kimberly, Nov. 2-3, \$1/75¢ women; Madness, Nov. 4, \$1.50/\$1 women; Mendocino Allstars, Nov. 9, \$1/75¢; Rockets, Nov. 10, \$1.50; Blues Berry, Nov. 11, \$1.50/\$1; Rage, Nov. 15, 75¢/50¢. 79 Homer, Palo Alto, 328-9622.

INN OF THE BEGINNING: Country Gazette with Bryan Berline, Nov. 2; Charlie Musselwhite with Frank Undjohan, Nov. 3-4; Doc Watson, Nov. 9-11. 8684 Old Redwood Highway, Cotati, 707-795-3481.

IN YOUR EAR: Jon Hendricks, Nov. 3-4, \$2.50; Charlie Musselwhite, every Mon., \$1; Country music, every Wed.; Mose Allison, Nov. 15, \$3. 135 University, Palo Alto, 328-1480.

ISADORE'S AND REUBEN'S PLANK HOUSE: Duncan Smith, at Isadore's, \$1; Rocky Falty, at Reuben's. 3830 Stevens Creek, San Jose, 249-2099.

LION'S SHARE: The Sunnyland Slim Blues Band, Nov. 2-5, \$2.50; auditions, every Tues., \$1; The Fletcher Bros., Nov. 12, 60 Redhill, San Anselmo, 454-9856.

ROMAN'S RESTAURANT: Bigger Than Life, every Tues.-Sat. 5353 Almaden Freeway, San Jose, 408-266-5083.

UNCLE SAM'S: Ducks, Nov. 2; Elvis Duck, Nov. 3-4; Clover, Nov. 8-9; High Country, Nov. 10-11. 8196 Bodega, Sebastopol, 707-823-9843, \$1.

ZACK'S: Taxi, house band, Bridgeway, Sausalito, 332-9779.

EAST BAY

COSMIC CARROT CAFE: Joel Dorham Afro-Latin Quintet, Nov. 15. 3221 Adeline, Berk., 654-1100, call for admission price.

FREIGHT AND SALVAGE: Arkansas Skeiks, Nov. 2; Rosely Sorrels, Nov. 3-4; T. Barrett Band, Nov. 9; Congress of Wonders, Nov. 10; People's International Silver String Macedonian Band, Nov. 11; every Tues.-Hoot. 1827 San Pablo, Berk., 548-1761, admission varies.

IT CLUB: Bill Thacker and the Country Western Southlanders, every Fri./Sat. 10102 San Pablo, El Cerrito, 525-9971.

KEYSTONE BERKELEY: Commander Cody, Nov. 3; Jerry Garcia, Nov. 4; every Mon. free food with \$1 adm. University/Shattuck, Berk., 841-9903, admission varies.

LONGBRANCH: Frank Biner and Sword and Stone, Nov. 2; Clover, every Tues., and Nov. 3; Frank Biner and Gamble, Nov. 4; Big Brother and the Holding Company, Nov. 9; Fluid Drive, Nov. 10; Rockets, every Sun. 2504 San Pablo, Berk., 848-9696, \$1.50 Tues., \$2 Thurs.-Sat., \$1.50/Women free Sun.

Cont. to 26

Real Reels

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Call theatre for showtime. 776-8300

Nov. 2-8 Fellini's

"LA STRADA"

Roberto Rossellini's

"RISE OF LOUIS XIV"

Nov. 9-11 M-G-M MUSICALS

Judy Garland - Fred Astaire

"ZIEGFELD FOLLIES" (1946)

Ethel Waters and Lena Horne in the all Black musical

"CABIN IN THE SKY" (1943)

Nov. 12-15 William Powell in the three-hour musical biography

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Myrna Loy - Fanny Brice

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LE JOUR SE LEVE

Marcel Carne's

LES VISITEURS DU SOIR

Tues-Wed/November 7-8 Fritz Lang's

METROPOLIS

&

"M"

Peter Lorre

Thurs-Sat/November 9-11

Jean Cocteau's ORPHEUS

&

BEAUTY AND THE BEAST

Sun-Mon/November 12-13

OLIVER TWIST

Alec Guinness also starring in

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Tues-Wed/November 14-15

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S. F. Chronicle



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-ARMY ARCHERD - Daily Variety

"Spills out with vitality from the opening frame.
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-BRIDGET BYRNE - L.A. Herald Examiner

"Russell creates a dazzling film.
It is a piece of stunning movie making."

-GLENN LOVELL - Hollywood Reporter

"Savage Messiah' is beautiful to witness.
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-NORMA MELAIN STOOD - After Dark Magazine

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O'AITOS FOLK DANCE TAVERNA: Neraklignes, Greek dancing, every Fri.; Dunav Ensemble, Balkan Dancing, every Sat. 1920 San Pablo, Berk., 841-8100.

THE ORDINARY: John Shine, Nov. 3-4; Tongue 'n Cheek, Nov. 10-11. 3974 Manila, Oakl., 655-3640.

RUTHIE'S INN: Ernie K. Doe, nightly. 2618 San Pablo, Berk., 845-5442, call for admission.

TIKI JACK'S: Shades of Rhythm, Fri./Sat./Sun. 3253 Adeline, Berk., 658-2794.

TUCKETT INN: Workingman's Band, Nov. 2; Rockets, Nov. 3-4; benefit for Country Press, Nov. 5; every Tues. beer 15¢, with Jeahruboe Fatt. 18564 Mission, Hayward, 276-9778, \$1.

SEVENTH SEAL COFFEE HOUSE: Jon Emery, Nov. 3; Berkeley Bus, Nov. 4; Bob Kendall, Nov. 10; Randy Sharp, Nov. 11. 2311 Bowditch, Berk., 848-0269.

CONCERT/DANCE

BERKELEY CONTEMPORARY CHAMBER PLAYERS, Nov. 4, 8 p.m., Zellerbach Auditorium, UC campus, Berk., 642-0214, \$1 students.

HARKNESS BALLET, Nov. 11, 8 p.m., Memorial Aud., Stanford campus, Palo Alto, \$2-\$4.75.

HOT TUNA AND NEW RIDERS OF THE PURPLE SAGE, Nov. 3 and 4, 8 p.m., Winterland, Post/Steiner, SF, \$4 advance, \$4.50 door.

JAMES SMALLEY, Afro-American and classical music, Nov. 6, 8:30 p.m., SF Jewish Community Center, 3200 California, SF, reduced rates for students, 346-6040.

LES MENESTRIERS, early music concert, Nov. 3, 8 p.m., Dinkelspiel Aud., Stanford campus, Palo Alto, \$4.50, \$3.75 students.

LORY STARK AND FAE McNALLY, vocal recital, Nov. 10, 8:30 p.m., San Rafael Improvement Club, Fifth/H, San Rafael, free.

NORI KESTON, pianist, Nov. 5, 4:30 p.m., Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552.

PAUL TAYLOR DANCE COMPANY, Nov. 5, 8 p.m., Zellerbach Auditorium, UC campus, Berk., 642-0214, \$2.50-\$4.50, free lecture/demonstration, Nov. 3, 8 p.m. Zellerbach Aud.

RANDY NEWMAN, Nov. 4, 8 p.m., Berkeley Community Theatre, Grove/Alston, Berk., \$3.00-\$5.00.

RAGTIME-HARLEM STRIDE BENEFIT CONCERT, Nov. 9, 8 p.m., Theatre of Fine Arts, College of Marin, Kentfield, 475-3750, \$2.50/\$3.50.

THE ROYAL PHILHARMONIC ORCHESTRA OF LONDON, Nov. 13, 8 p.m., Zellerbach Aud., UC campus, Berk., 642-0214, \$4-\$7.50.

SF SYMPHONY CONCERTS and wine tasting, Mack McCray, Nov. 5; Phyllis Bryn-Julson and Leon Fleisher, Nov. 8; Richard Frisch, Nov. 11; Dina Koston, Nov. 15; Jeannette Walters, Nov. 17. All concerts 8 p.m. and include wine tasting afterwards, Palace of Fine Arts, SF, 626-8345, \$3.75.

SF CHILDREN'S OPERA, "Cinderella," Nov. 5, 2:30 p.m., Roosevelt Aud., 460 Arguello, SF tickets at Macy's or P.O. Box 18143, SF, \$2-\$2.50.

UCLA OPERA THEATRE, "Orontea," Nov. 12, 8 p.m., Hertz Hall, UC campus, Berk., 642-0214.

WHIRLING DERVISH OF TURKEY, dancers and musicians, Nov. 9, 8 p.m., Zellerbach Aud., UC campus, Berk. 642-0214, \$2-\$5.50.

FILM/THEATRE

155 DWINELLE HALL: "La Collectionneuse," Nov. 13, 7:30 p.m.; "My Night at Maud's," Nov. 13, 9:30 p.m.; "Uncle Vanya," Nov. 14, 7:30 p.m. and 9:30 p.m. UC campus, Berk., 642-0214, \$1.

ANTIOCH COLLEGE/WEST: Newsreel: "Auto Workers Strike," and "Three Penny Opera," Nov. 3, 7 p.m.; "Woman's Film," and "Vietnam for the Vietnamese," Nov. 8, 7:30 p.m.; Newsreel: "Rise of Woman's Rights," "Red Detachment of Women," and "Salt of the Earth," Nov. 10, 7 p.m.; "Murder of Fred Hampton," and "Dr. Strangelove," Nov. 15, 7:30 p.m. 149 9th St., SF, 864-2570, all showings \$1.

BERKELEY REPERTORY THEATRE: "Father's Day," Nov. 4-10; "Crime on Goat Island," Nov. 11-17. 2980 College, Berk., call 845-4700 for times and prices.

CANYON CINEMATHEQUE: "10 Second Film," "Liberty Crown," "Vivian," "The White Rose," and other films by Bruce Conner, SF Art Institute, 800 Chestnut, SF, 332-1514, 8:30 p.m., \$1.50.

Cont. on next page

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November 2-4

Art Lande
Mel Martin
Steve Swallow
Eliot Zigmunde
Glen Cronkite

SUNDAY
JAMS

November 5, 10-12

David Austin
Don Frizzel
Dave Reynolds
Leila

Backscrabble JAZZ

46th & Taraval SF 664-9817

COLLEGE OF ALAMEDA: "The Shop on Main Street," Nov. 7; "The Lavender Hill Mob," Nov. 14. Both free and at 7 p.m., Little Theatre, Alameda High School, 2200 Central, Ala., 522-7221.

COLLEGE OF MARIN: "Nanook of the North," Nov. 2, 8 p.m., Olney Hall, campus, Kentfield, \$1, students free. COLLEGE OF MARIN: "The Madwoman of Chailot," Nov. 2-4, 8 p.m., Fine Arts Theatre, campus, Kentfield, box office, 1-5 p.m., 454-0877, all tickets must be bought a day in advance, \$2.50, \$1 students.

CONCORDIA HIGH SCHOOL: "A Man For All Seasons," Nov. 10-12, 8 p.m. and 11:45 p.m.; "There Was A Crooked Man," Nov. 10-12, 10 p.m. 6325 Camden, Oakl., 632-4332, 99¢.

CORONET: "Lady Sings the Blues," story of Billie Holiday, Nov. 2-Dec. 19. 3575 Geary, SF, 752-4400, \$3/\$3.50.

DE ANZA COLLEGE: "Shoot the Piano Player," Nov. 3, 8 p.m. Forum Building 1, Cupertino, 408-257-5550, 75¢.

DIABLO VALLEY COLLEGE: "Tristana," Nov. 3; "Socrates," Nov. 6; "Les Bonnes Femmes," Nov. 10; "The Forty-First," and "The Siege of Leningrad," Nov. 13. All films free and at 7 p.m., Forum, New Library, Pleasant Hill, 687-4445.

FIREHOUSE THEATRE: "Traveling Light," Nov. 2-15, 1572 California, SF, 441-2936, \$2.

GATEWAY CINEMA: "The Boys in the Band," and "Who's Afraid of Virginia Woolf?" Nov. 2-14; "Shall We Dance," and "Swing Time," Nov. 15-21. 215 Jackson, SF. GA 1-3353.

LIVE OAK THEATRE: Berkeley Mime Troupe, Nov. 3-4, 8:15 p.m. Rose/Shattuck, Berk., 849-4120, donation.

MEDICAL SCIENCES AUDITORIUM: "Ansel Adams, Photographer," and "Sentinel, The West Face," Nov. 6, noon, free; "Under the Trees," and "The Redwoods," Nov. 13, noon, free; "Zorba the Greek," Nov. 3, 8 p.m., \$1, 75¢ students; "Born Yesterday," Nov. 10, 8 p.m., \$1, 75¢ students. University of Calif., 500 Parnassus, SF, 666-9000.

MARINE VETERANS' MEMORIAL: "Applause," Nov. 4; "Annual Barber-shop Quartet Show," Nov. 11; "Paris of the Parisians," Nov. 13; "National Ballet of Washington, D.C.," Nov. 14. 415 Geary, SF, call 472-3500 for time and prices.

MERRITT COLLEGE: "Waltz of the Toreadors," Nov. 8, 7 p.m. and 9 p.m.; "The Crimson Pirate," Nov. 15, 7 p.m. and 9 p.m., 12500 Campus, Oakl., free.

MINNIE'S CAN-DO: "No Dancing Allowed," a play by Ruth Weiss, Nov. 5, 2:30 p.m. and 4 p.m. 1915 Fillmore, SF, \$1.

COMPANY THEATRE: "Hedda Gabler," by Ibsen, Fri./Sat., 8 p.m. 2314 Bancroft, Berk., 893-5345.

ORPHEUS: "Man of La Mancha," Nov. 2-26, 8:30 p.m., Tues.-Sat., 2:30 p.m. Wed./Sat./Sun. 1192 Market, SF, 621-5011.

SF CITY COLLEGE THEATRE: "Abelard and Heloise," Nov. 3-4, 8 p.m., Judson/Phelan, SF, 587-7272 ext. 132, \$1.50, \$1 students.

PACIFIC FILM ARCHIVE: "The Narrow Trail," Nov. 2, 7:30 p.m.; "Wedding of Palo," Nov. 5, 4:30 p.m.; "Kimiko (Wife Be Like a Rose)," Nov. 5, 7:30 p.m.; "Tabu," Nov. 5, 9:30 p.m.; "Kautschuk (Green Hell)," Nov. 7, 9:30 p.m.; "Shifting Sands," Nov. 7, 9:30 p.m.; "Law and Order," Nov. 9, 9:30 p.m.; "The Flowers of St. Francis," Nov. 10, 7:30 p.m. and 9:30 p.m.; "Shoeshine," Nov. 11, 7:30 p.m. and 9:30 p.m.; "Manhattan Madness," and "Seven Years Bad Luck," Nov. 12, 4:30 p.m.; "Pride of the Clan," Nov. 12, 7:30 p.m.; "The Wedding March," Nov. 12, 9:30 p.m.; "Visages Des Enfants," Nov. 14, 9:30 p.m. University Art Museum, 2621 Durant, Berk., 642-1412, \$1.

SF MUSEUM OF ART: "The First Avant-Garde," Nov. 3, 7 p.m.; "Intolerance," Nov. 5, 5 p.m.; "From Dada to Surrealism: The Early Films of Hans Richter and Viking Eggeling," Nov. 7, 7 p.m. Van Ness/McAllister, SF, 863-8800, \$1.

STANFORD: "Take the Money and Run," and "Chap. 1 of The Phantom Creeps," Nov. 2, 7:30 p.m., 9 p.m., and 10:30 p.m., Cubberley Aud., \$1; "Here are Ladies," Nov. 4, 8 p.m., Dinkelspiel Aud., \$4.50, \$3.75 students; "The Candidate," Nov. 5, 7 p.m., and 9:30 p.m., 50¢; "The Epic Voyage of the Ra," Nov. 6, 3 p.m., Cubberley Aud., and 7:45 p.m., Memorial Aud., \$1.75, \$1 students; "Blood of the Condor," and "79 Springtimes," Nov. 10, 7:30 p.m., and 9:45 p.m., Bishop Aud., \$1; "Loves of a Blond," and "Chap. 1 of Flash Gordon's Trip to Mars," Nov. 11, 7:30 p.m., 9 p.m., and 10:30 p.m., Cubberley Aud., \$1; "I Am Curious Yellow," Nov. 12, 7 p.m. and 9:30 p.m., Memorial Aud., 50¢; "Dylan Thomas Growing Up," Nov. 14, 8 p.m., Dinkelspiel Aud., \$4.50, \$3.75 students.

SURF: "Citizen Kane," and "The Magnificent Ambersons," Nov. 2-4; "Le Jour Se Leve," and "Les Visiteurs Du Soir," Nov. 5-6; "Metropolis," and "M," Nov. 7-8; "Orpheus," and "Beauty and the Beast," Nov. 9-11; "Oliver Twist," and "Great Expectations," Nov. 12-13; "L'Avventura," and "Knife in the Water," Nov. 14-15. 4510 Irving, SF, call 664-6300 for times and prices.

TRAVEL FESTIVALS: "Epic Voyage of the Ra," Marin Vets' Auditorium, Nov. 2, 8 p.m.; Berkeley King High, Nov. 5, 2 p.m.; Napa High, Nov. 5, 7:30 p.m.; SF Vets' Auditorium, Nov. 11, 7:30 p.m. and Nov. 12, 2 p.m.; San Jose Montgomery Theatre, Nov. 12, 7:30 p.m.; Redding Auditorium, Nov. 14, 8:15 p.m. all tickets \$2.75, call 781-7833.

TOHO THEATRE: "Yojimbo" and "Sanjira," Nov. 2-7; "Hidden Fortress" and "Goyokin," Nov. 8-14; "Ambush" and "Fort Eza," Nov. 15-21. Post/Buchanan, SF, 563-1400, \$2.50.

UC-SF: "The Morning After," Congress of Wonders, Nov. 3. "Watumbe," Afro-American performing arts group, Nov. 10, both free and at noon, Steinger Gym, 500 Parnassus, SF, 666-9000.

ZELLERBACH AUDITORIUM: "Here are Ladies of Irish Literature," Nov. 2, 8 p.m., UC campus, Berk., 642-0214, \$1.50-4.50.

SCHEDULE OF SOME GOOD LECTURES

UNIVERSITY OF CALIF. BERK.: "Hermann Hesse, How He Began," Peter de Mendelssohn, author, Nov. 8, 8 p.m., 160 Kroeber Hall, free; "Machiavelli," Sergio Bertelli, historian, Nov. 14, 21, and 28, 8 p.m., 2003 Life Sci. Bldg., free; "Population Control," Robert Ardrey, author and evolutionist, co-sponsored by the LSB Leakey Foundation, Nov. 16, 8 p.m., Zellerbach Aud., \$2.50, \$1.50 students; "The Off-Stage Ulysses," Hugh Kenner, Prof. of English, UC Santa Barbara, Nov. 16, 8 p.m., 160 Kroeber Hall, free; "Soviet Man Today," Erik Ritter von Kuehnelt-Leddihn, writer, traveler, and lecturer, Nov. 27, 8 p.m., 155 Kroeber Hall, free.

UC-SF: "A Program for the Treatment of Sexual Dysfunctions," Jake Gimbel, sex psychology lecture series, Nov. 7, 14, 21, 28, and Dec. 5; "San Francisco: Prisons, Police and Politics," Richard Hongisto, SF County Sheriff, Nov. 8; "San Francisco: Is It Experiencing a Spiritual Revolution?" Rev. Cecil Williams, pastor, Glide Memorial Church, Nov. 22. All lectures are free, at noon, Medical Sciences Aud., 500 Parnassus, SF.

COLLEGE OF MARIN: "Community," Chester Villalba, Director of Family Service Agency, Nov. 7; "Education: What For?" Dr. S.I. Hayakawa, former president of Calif. State Univ. at SF, Nov. 8. Lectures are 8 p.m., Olney Hall, campus, Kentfield, \$2, \$1 students.

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Nov. 4 8 p.m. Paul Taylor Dance Co.
Nov. 9 8 p.m. Whirling Dervishes of Turkey
Nov. 13 8 p.m. Royal Philharmonic Orchestra
Nov. 18 National Ballet of Washington
Nov. 28-Dec. 3 Nuria Espert in GARCIA LORCA's *Yerma*

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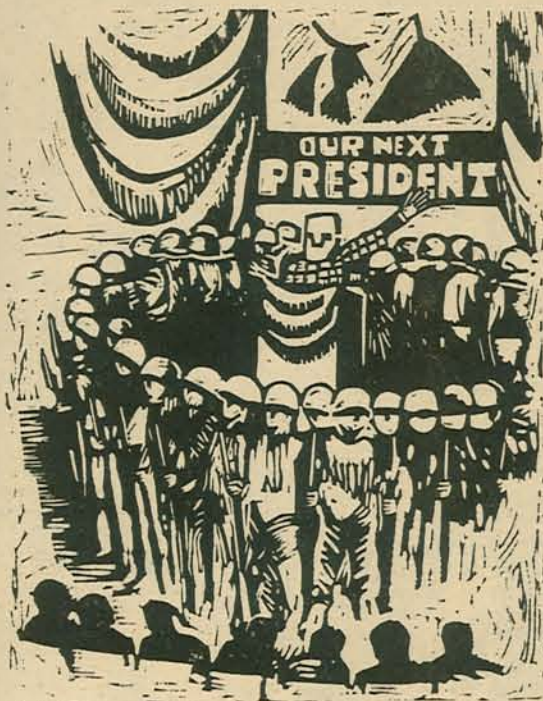
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Politics

Kenneth Rexroth: McGovern, Nixon and the Old Left



Nathan Ferman

Why is the resistance to the least liked president since Calvin Coolidge so apparently disorganized? Why does a man who inspires in a large, significant, active sector of the electorate a positively rabid hatred not seem to have inspired a passionate, tirelessly organized opposition?

Partly the answer is to be found in the Hamletic personality of McGovern. He started out with what seemed to be a well thought out program. As the campaign has gone on this program has been trimmed and compromised in a mistaken attempt to win over the "silent majority." In another man this would be put down to

campaign oratory; but integrity should have been the very keystone, not just the main plank, of McGovern's campaign.

He is running against a man whose supporters even admit has no integrity whatsoever. The issue is Nixon. Even the "silent majority" can recognize a profound, inerradicable immorality, both social and personal. Bill Buckley was perfectly right. Nixon made a lie and a dirty joke of all his past career when he embraced Chou En-lai and Brezhnev. McGovern's answer should not have been an attempt to embrace the brain trust boys of Wall Street.

McGovern's social and economic proposals should have been clarified and their language sharpened. Instead his program grew more and more muddled and confused. Finally, as the working press have always known, McGovern is not an easy man to like, nor is he reliable in his commitments even in ordinary day to day matters. He is not crooked or an easy man to hate, but he doesn't inspire passionate trust.

More important than any of these factors is the role of the Old Left. The source of the Cold War was not Churchill's speech at Lawrence, Kansas, nor was it Truman's aid to the Fascists in Greece and Turkey. It was the vote for Henry Wallace. When Stalin discovered that the recent Vice President of the United States could not poll a significant vote on a program far milder than the British Labor Party, and proportionately less than that polled by Eugene V. Debs during a war and while he was a prisoner in an Atlanta penitentiary, Stalin wrote off the whole theory, both economic and political, as well as the practice, of "peaceful coexistence."

Traditionally, from the days of the German revolution after the first war, the Russians and their followers have preferred an alliance with the right and center rather than with the authentic left. Perhaps they have been justified. Ernie Bevan, the Labor Foreign Minister of Britain and Harry Truman, elected by organized labor

(led by socialists like Hillman and Dubinsky), were passionately anti-Russian, the architects of the Cold War on our side. When the people in the Kremlin saw the TV coverage of the Democratic convention they must have instantly decided that McGovern, from the kulak state of North Dakota, was leading a coalition of dangerous leftists of the sort Lenin had attacked in "Leftism: An Infantile Disorder." Simultaneously Nixon was offering them the benefit of American capitalist production and immense quantities of cheap wheat raised by those kulaks and equally important, by placing himself in the middle in an inept attempt to play one side against the other, was offering himself as a bridge to the Chinese.

Immediately the Party Line went forth and the Old Left, including some of McGovern's most important millionaires, deserted him. Maybe these people are a tiny minority, but they are tightly organized and far more efficient than the assorted freaks of the New Left, and they never leave: they are always there.

If ordered they are far more tireless doorbell pushers than Jehovah's Witnesses. They provide their allies in a political campaign with shock brigades and commandos who are not adventurers but efficient, disciplined operators.

It is precisely a cadre of this kind which McGovern has lacked after the convention. Before the convention he had them and they put him at the top against the opposition of everything resembling organization in the Democratic party. A month after the convention they were all gone and their bankrolling angels with them.

There's nothing surprising about this. Stalin supported Chiang Kai-shek until Mao took Peking and Chiang fled to Taiwan, and the history of fifty years of the struggle for even a moderate social democracy all over the world is full of such unholy alliances, sometimes secret, sometimes open and shameless.

I am by no means a professional "anti-Stalinist." I think even in China and Germany and in France in '68 there was much to be said for the Party Line. It is at least arguable. But it should be recognized for what it is. Maybe from the point of view of Chou and Brezhnev, Nixon will be better for the world than McGovern; but a landsliding Nixon will be an unqualified disaster. □

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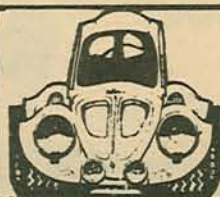
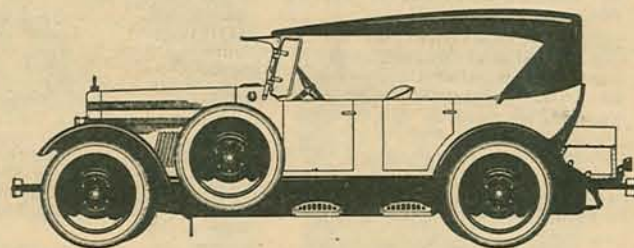
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WE SPECIALIZE in environmental paperbacks, do-it-yourself books ecological problems & alternative, bicycling & hiking, Native Americans & other cultures, posters, environmentally sound gifts.

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"At last somebody has looked at these Chamber of Commerce claims and has discovered that the high-rise office building is an economic parasite, a leech on the home-owning taxpayer."
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EMPLOYMENT

MAKE \$25 WEEKLY stuffing envelopes. Complete details and instructions — send 25¢ and stamped self-addressed envelope to: Baygo, c/o 2990 Adeline, Berkeley, Calif. 94703

TELE. SOLIC. sign maint. contracts. Soft sell. Commission. One hr./day: \$50-\$100 wk. 776-6703.

MEN/WOMEN: advertising sales, part-time/full-time. We train. Should have good personality and car. 771-7461, 1-6 p.m. daily.

INSTRUCTORS wanted for daytime experimental theatre classes: voice (individual, ensemble), movement, dance (modern to belly), T'ai Chi, acrobatics, mime, etc. Call Ken: 221-4614.

MAKE \$200. per week easily. Tested new plan only \$2. No investment. Larsen, Dept. 15, 340 Jones St. SF, Ca. 94102.

DRAFTSMAN WANTED—to do architectural building specs. For landscape architect. Irreg. part-time work only. May use my tools. Call 564-5188, Charles, 43 Grattan, S.F.

CREATIVE YOUNG WOMAN wanted to live in as mother's helper. Must swim and drive. Salary plus room and board. Call 435-1541, in Marin.

ATHLETIC GIRL assist promoting girl's collegiate wrestling classes—LA & SF. Write Carruthers, Box 1203, Reseda 91335.

GUARDIAN NEEDS experienced IBM Selectric typesetters willing to work under deadline pressure. Call Jean: 861-9600.

THE HAIGHT-ASHBURY Switchboard needs volunteers to help others help themselves. If you are interested, please call 864-1446 (12-10 PM) or come to 1310 Haight Street.

NEEDED: energetic, willing, self-reliant volunteers to help in Guardian office. Folding, stuffing, and stamping 2 or 3 hours a week. If you can help call: Cecily 861-9600.

FAST TYPIST — Berk. resident needed by woman lawyer. \$2.50/hr. variable schedule, dictation, call Pat 673-8348 after 5 PM.

EMPLOYMENT WANTED

FORMER 'ARMY SPOKESMAN', 25 wants to write in real world. BA in Journalism, 2 yrs. exp. Jon Pettengill, 393 Union St., SF. 981-3754.

RETIRED PROFESSIONAL MAN, 50, 50, desires full/p-t work, PhD educ. and military experience. 673-4884, Ext. 524.

EXPERIENCED RECORDING engineer w/own equip. seeks job. Full time pref. Will do indept. recdgs. Maurice: 841-0707.

EXP. HOUSE PAINTERS, 2 ex-clergy desire additional work. Reliable. 388-3537.

MAN, 30, near Ph.D. in Soc. Sci. (soc., urban studies, M.A. in econ.). Exp. teaching, research, editing, writing. Dwayne: 648-3054.

FEMINIST LAW STUDENT, 25, needs employment for self-support. City planning. Criminal legal aid, research background. HELP! 665-5999 or 564-2016.

WOMAN, 31, B.A., 10 years community oriented and secretarial background, seeks full time job with living wage. Recent poverty-law exper. Call Robin: 648-4302 AM or EVES.

YOUNG WOMAN, 24, seeks position, teaching and directing Children's Theatre/Creative Dramatics. Call: 665-7372.

WRITING/EDITING. Exp.: mag. & tab. reporting, copyediting, layout, proofreading—BA Eng. lit., M.J.; salary req.: subsistence level; Lincoln, c/o 1199 Green St., SF. 441-2299.

EXP. BOOKSTORE MAN/ student bookbinder, 26, would like work in book environment. Jim: 474-8124.

SMALL BUSINESS DROPOUT. Former company president, 46, seeking interesting work w/ good people. Knows sales, marketing, management, purchasing. Any ideas? Call Phil: 472-1859.

APPRENTICE-STUDENT positions avail. w/artist. Painted professionally for 12 years. Exhibited widely across the U.S.—Indiv. attention. 548-7522 in Berk.

CLASS IN Natural Yogic ways of eliminating asthma and bronchial congestion. Next class starts Wed., Nov. 8. Call Jeff: 665-7063.

WOMEN; Introduction to women's Lib. course for all women given by Women's Studies Collective. Nov. 6—Dec. 15. More information—621-2857, 655-8393

BIG BUSINESS DROPOUT. Former company president, 38, searching for good people, interesting work outside corporate world. Knows finance, marketing, management, promotion. Any ideas? Write: P.O. Box 4422, SF 94101.

EXP. PAINT SALESMAN, 23, seeks paint/hardware store work. Reliable, hard-working, clean-cut. Call Richie: 647-7729.

FREELANCE TYPESETTER/typist. Call Carol: 387-6753.

TYPING SERVICES OFFERED: will type accurately, cheaply. Debbie: 752-5255.

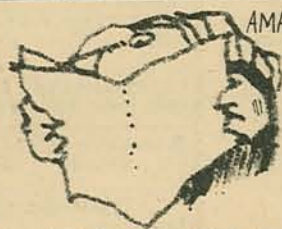
APT. MGR., 38, exp., desires apt. in exch. for duties. Write Ward Gossard, 1322 Noriega St., SF 94122.

16mm cameraman avail. cheap. Farr. Eclair, Arri, Bolex. Crew & equip. extra. 776-6703.

LAW STUDENT seeks work in law office. College grad. ACLU Chapter Founder. Hire now before the June rush? John Houtz: 665-6992, morns.

EMPLOY WANTED, \$3,000 + expenses, by talented generalist. Paul, 327-A Eureka St., 826-8759.

TYPESETTING-IBM composer. Some lay-out, paste-up. Headline avail. Reasonable. 771-3339.



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Rent some space in this lively, unique Classified Section and reach a lot of people without spending a lot of money.

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10¢ per wd./issue/\$2 min.

8 times:
8¢ per wd./issue/\$2 min.

Enclose payment with ad.

TYPING, my home. Fast, accurate, reasonable. All fields. Also steno, payroll. Call: 282-3007.

HIST. GRAD., 22, some journ. bkgr., creative intel., seeks interesting job w/ gd. people. Will work long and hard. Judith Suchow: 661-8927.

PAINTING (interior) — Husband & wife team who take pride in their work and their reliability. Call: 566-3822.

MAN 30 w/sales mgmt., acctg. exper., BBA, seeks good salaried position. Imaginative problem-solver. Call: 552-1132, eves. & weekends.

ENG. STUDENT, 23, offers instruction for driving, swimming, Hatha Yoga, chess, etc., will also work in garden, paint kitchen, or walk the dog, \$5/hr. Patrick Burleigh, 250 Page St., Apt. 5, SF 94102.

WRITER seeks freelance p/t work. Extensive, varied background in advertising and public relations. Portfolio avail. Call: 928-0913.

ARTIST, 24, desperately needs work. BFA graphic design, photo/darkroom exp., cert. scuba diver, creative, good with hands, hard worker. Speak fluent Spanish. Call Pedro, 431-1646, message.

WRITER/EDITOR, degreed, seeks freelance, p-t work. Currently finishing non-fict. ms. Special interest behavioral sciences. Write P.O. Box 99032, S.F., 94109.

PUBL. WRITER/PHOTOG. Much exper. working w/children. Willing to work for slave-wages. Full or p/t. Call Howie: 647-7729.

BOOKKEEPER, into music, freaked-out by financial district seeks p/t, temp., or "on call" work. Call 824-9051.

MAN, 30, Hard-working, reliable needs permanent well-paying work. Degree in arch.; prefer blue collar work. Larry: 864-5148.

CREATIVE WRITING, drawing, and oil painting for shut-ins. Any age, fee negotiable. B. Stern: 386-3175.

PAINTING (Interior) Husband & Wife team who take pride in their work. Call: 566-3822.

HOUSING WANTED

2 WOMEN need 2 bdrm flat or apt. in Mission-Noe Valley, North Berkeley for \$170/mo. Call Peggy or Lynda 282-4953 or 524-5853.

WILL PAY to \$200 per mo. for housing in Fairfax-West Marin for Guardian artist, (male) and two kids-8 & 10 yrs. Desperate, need by 12/1, Call Kim, 457-0129.

GROOVY SF apt. wanted, feminist law student, by November 15. Studio, one bdrm., for not much bread. Require privacy, quiet, shower, full kitchen, & cat privileges. Call Ann: 626-5564.

COUPLE NEEDS apt., 1 1/2 bdrms., Alameda/Berk. Margo: 848-3128.

\$25 REWARD: looking to rent house, Potrero Hill/Bernal Heights (yard, attic, \$175 to \$250/month) Call 864-1055 or 282-8738.

ROOM WANTED in mellow, together, easy going household in Haight, Inner Sunset or Noe Valley or Mission Dolores area. Need a happy, stable situation. Don't want to pay more than \$70 per month. Working person/artist. Call Mori: 431-5784.

2-bdrm. apt./flat, yard access for dog, No. Beach, Tel. Hill, Russian Hill, after 6 p.m.: 981-3599.

GUARDIAN MUCKRECTIFIER needs a place to live, either single rental or shared house, for under \$100, preferably in Noe Valley, North Beach or Marin. Contact Merrill: 861-9600 or 431-3574.

SMALL FLAT OR ATTIC wanted immed. Two working women will pay up to \$150/mo. for 2 bdrms. Call Maureen: 861-8033.

HELP! GUARDIAN ARTIST and two children, aged 9 and 11 desperately need housing in Marin. Prefer Fairfax or San Geronimo Valley. Can pay up to \$175 per month. Call Kim either at Guardian, 861-9600 or at home, 457-0129.

HOUSE OR FLAT WITH GARDEN SPACE wanted by quiet bookmaker, scholarly pianist, and well-mannered cats. Must be in the city, someplace warm. 4 rms., kit., bath. Can pay to \$225. Paul: 282-3170.

LOATHSOME TROLL needs bridge to foster under. Must be dank. Write Bunkie c/o Guardian.

INSTRUCTION

PACIFIC HIGH SCHOOL'S Apprenticeship Service Program—an alternative to institutional secondary high school education enables teenagers to work and learn in the world and receive high school credit and diploma. 12100 Skyline Blvd., Los Gatos, Ca. 95030.

HEALING ARTS WEEKEND Here's a chance to sample those yogic pathways you've heard about. The weekend at a private camp will expose you to rudiments of meditation, yoga, karate, oriental massage, macrobiotics and other pathways extensively explored by members of The Outlaw Institute. Cost, incl. food and lodging, \$30. Date: Nov. 10-12. Call Sherman at 931-8576 or write Outlaw Institute, 2183 Union St., SF. 94123

PACIFIC HIGH SCHOOL, 12100 Skyline Blvd. Los Gatos, Ca. 95030. A free flowing live-in-learning community can still accept a few students.

TUTOR: cert. teacher. Spec. remed. behav. probs. Charge according abil. pay. Deirdre Walsh: 673-7204.

GROWTH EXPERIENCE: Wkend. workshop & retreat, beautiful Sonoma County. Increase self-awareness/personal growth. Oct. 6-8, 1972. Phone: 586-8634 for brochure.

WILL TEACH English to non-English-speaking people; priv./group lessons. Jerry Esposito: 221-9656, after 6 p.m. 6 p.m.

BENICIA CHILDREN'S SCHOOL, Benicia, has openings for children (ages K-6). Further info: Joel & Julie Weber (707) 745-2338, or Muriel Cordier (707) 745-1714.

GERMAN, beg. or adv., taught in your home or mine. Schedule and learning program tailored to your needs. Native of Augsburg, MA in German lit., exper. teacher. R. Singer, 731-5959.

TUTORING by Eleanor Lawrence, photo. designer. Personal instruction, time arrangement flexible, lab avail. 2728 1/2 Stuart, Berkeley. 848-3622.

PLUG IN to power info—extravagant fuel burning concerns me. Starting home/travel energy use action group. Carter: 661-9296, 5-6 P.M.

ART WORKSHOP

for young people, 5-15 yrs. Relaxed, informal atmosphere/small classes. Pottery (wheel)/drawing/painting/silkscreen/wood-paper sculpture. 3020 College Ave., Berk. 654-6280. After school & Saturday.

MISCELLANEOUS FOR SALE

KONICA AUTO-REFLEX T w/52 mm f/1.8 lens: \$200/best offer. Also 135 mm LENS (f/3.5, auto) \$80. 654-5976, Oakland.

TWIN BEDS, Simmons box spring/mattress set, steel frame and headboards, antique finish. Exc. cond. \$45 each. 376-5863, evenings.

WATERBED, queen size w/frame, liner, pad, good cond., \$35, 848-4375 ask for Kim.

ASSORTMENT OF FURNITURE incl. chairs, lamps, table, shelf, dresser, highest offer. 848-4375, ask for Kim.

COFFEE TABLE spanish 66" w/ lovely doors Exc cond., \$50, 346-3603

SCANDINAVIAN TEAK TABLE. Beaut. cond. Expandable to seat 8.

135 mm lens (f/3.5, auto) \$80. 654-5976, Oakland.

DRIVING LESSONS "Safely Since 1955" Better Driving School \$8.50/hr. 621-3366

SIMMONS KING SIZE mattress and frame, \$75/trade-oak headboard avail. Need good desk, lamps. 587-4414.

DOUGLAS FIR FIREWOOD. Good smell, 1/4 cord \$20, delivered in Berk., small charge elsewhere. 548-2930.

CAMERA-YASHICA-MAT 124; like new w/wide-angle & telephoto attachments. \$75, call after 6 PM: 665-6210.

BRAND NEW HARMON KARDON AM/FM/FM Ster. Tuner/Amp. w/omnidirectional spkrs. warranty incl. clean sound \$150. Call: Sam 841-7195 eves. only.

SCANDINAVIAN TEAK TABLE. Beaut. cond. Expandable to seat 8. \$65. Call 665-4198.

STOVE. Can't estimate age. Clean & works. \$30. Call Marilyn: 421-3565 days or 824-4497 eves.

STEREO REALIST CAMERA. Call after 6 PM 771-0578.

ATLAS JUICER-like new \$135.00 Call after 6 PM. 771-0578.

EROTIC PRINT PILLOWS—18th century erotic Japanese prints, hand-screened on quality crafted pillows. \$15. Call: 731-3406.

OLYMPUS 35 RC 35 mm. Like new. Bought for \$125. \$75. Call: 921-2448

ORGASMIC fox blanket, wallow in softest neck fur only! Rob me at \$250! Moss-green carpet 9X12, good cond. Good qual. \$75. Call: 931-9231.

STAINED GLASS LAMPSHADES, Chess Boards & Sets, Windows, wholesale prices. Hand made w/tiffany method. 647-0906 after 5.

COLOMBIAN EMERALDS! cut & polished, clear & lively. Very small \$40-\$60. Larger, 1.35-2.20 Karats at \$240. per Karat. Must sacrifice. Call I. mornings/evenings: 665-3692.

DOES ANYONE have a spare mattress? Single, double, triangular, heart-shaped, please call Nancy: 387-6753.

NEED PASSENGER (pref. female) to share travel expenses driving to Oaxaco, San Blas, Mexico Dec. 1 in new station wagon. Call Jim: 474-7055.

RHINOCEROS SAYS: "Don't buy a gift. Give yourself." Candid portraits: 8x10 color, \$8.50; 8x10 B&W, \$4.50. Call Rhinoceros Photo Lab: 865-1955.

HOLIDAY CARDS, Women for Peace Artist Richard Correll's print, message "Peace is a human right" card, avail. at low prices at 50 Oak St. or call 863-7146 bet. 11 and 2.

16 mm PLUS-X Negative film. Mag stripe. \$6 per 400' core. Orig. seal. Hardy, 398-6327.

DEJUR-GRUNDIG STENOIRETTE w/mike (older model) ex. cond., \$45 / offer. Jim: 474-7055.

ROYAL TYPEWRITER standard model (manual) about 10 years old - used very little & ex. cond. \$35. or offer. Jim: 474-7055.

ART YOU USE: old piano brilliantly transformed into unusual, red mahogany desk. Secret compartments and cubby holes. \$100. Andrea: 626-7453.

ORGANIC MIXTURE of flower seeds 25¢ and stamped self address envelope to Tracy, 7300 Trahern Rd., Manteca, Ca. 95336.

1950's DOLL Collection—\$15, also misc. household items—very cheap. 431-6276, eves.

OLD KODAK model E 16 mm movie camera cheap. Also Filmo 141 B. 776-6703.

FOR SALE: Men's Raleigh 10 speed bicycle—1 year old—Super light & balanced. \$75. Call: 928-0913.

STAMP COLLECTORS: 100 Airmails....\$1 200 British Empire....\$1 300 World Wide....\$1 Larsen, Dept.15, Suite 1232 340 Jones St. SF 94102.

CHAISE LONGUE, rose, down cushion, provincial style, best offer. 552-1132, Eves & Weekends.

BACKPACK, Al. frame, red nylon divid. bag. Universal brand, slightly used. \$26/best offer. Ron: 668-1914.

15' FOLBOAT—New, stable one-mar touring Kayak, compl. 50 sq. ft. lateen sail-rig, leeboards, rudder, paddle, \$250. Call: 924-0254, days.

MEN'S RALEIGH competition 10-speed, 1 yr. old, brand new Campagnolo Nuevo hubs & clincher wheels, \$25 of spare parts incl. \$270 value, \$175. Call Jim at 655-8508 after 6 p.m.

MOVIE EQUIPMENT: Beaulieu R16 w/Bolex 17-85 mm 200M. case, extras. Tripod. Tandbert 11P for synch sound (used 10 hrs.) Both \$1500 (orig. \$2700): 433-5234.

1 Panasonic turntable, \$40. 8 standard Kodak Car. slide trays, \$20 8 universal Kodak Car. slide trays \$25. 1 Shure M-75-6 phono cart, \$20. 1 Polaroid Swinger, \$15. 1 Electro Voice 664 mic., \$75. 1 Sony mono T104 a reel tape recorder \$125. Call: 776-0359.

HOLLYWOOD NEWS

A special exhibit of newspaper pages recording the growth of the movie industry and its film stars during the 1930's.

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4 STRING DULCIMER: Mother of pearl and abalone inlay, rosewood back. Beaut. cond. - \$175 or offer. 848-4375/Kim.

"HI-FI" SYSTEM w/Garrard turntable, tube amp, 2 ft. mono speaker, can be converted to stereo, need adjust. \$35. 848-4375/Kim.

WOMAN VOCALIST-instrumentalist, blues/original material, needs creative musicians to form working group. Bass, guitar (acoustic), congas, flute or blues harp, some vocals. Call Jan: 548-8454.

WANT USE of large record collector for making tapes. Super responsible, have fine equipment, will play record once. 50¢ /trade. Bill 824-3156.

FENDER PRO REVERB Amp. Brand new 2, 12" speakers, 2 channels, vibrato, reverb. Reasonable. Call John: 525-5393.

SMALL KIMBERLY BASS guitar. \$30. 647-1246.

YAMAHA YC-30 professional portable organ. Transistorized circuitry, vibrato, fuzz, percussion. Perf. cond. New \$1200. \$780 for fast deal. Joe: 585-9017.

ELVIS TICKETS (2) available for offer. Joe: 922-7449 Eve/Wknds.

HARDWORKING street musician needs Haines or Powell flute right away. Marsha: 648-3539.

DRUMMER, 6 yrs. exper., understand music theory, keyboard, For working group. Joe: 585-9017.

FLUTE STUDENTS wanted. Marsha: 6483539.

OLD CABINET grand piano for sale. \$125/best offer. Joyce: 457-3247.

BEAUTIFUL old Fender "Duo-Sonic" w/striped back neck. Brand new hard shell, plush lined case. \$175.00/offer. J. Johnson: 846-5805 or P.O. Box 442, Pleasanton, Calif.

FLUTE FOR SALE—Pierre Maure, w/Gemeinhardt case. \$75. Good cond. Tony: 824-8678.

ACOUSTIC GUITAR. Lessons in technique, theory, folk, classical, and jazz. All levels. Warren Miller Studio. 431-7075.

1968 FENDER Stereo Stratocaster for sale. \$200. Exc. cond. with hard-shell case incl. Norman: 752-5255.

CLARINET, Buffet "A" exc. cond. Used only for small amount of symphony work. Any reasonable offer. Call 668-3422.

LEAD SHEETS, transcriptions, transpositions, piano arrangements, etc., made from tapes. Cheap/neat. Lead sheets, \$10 or less. Hoyle: 661-2217.

GUITAR LESSONS, all styles & electric bass by the smiling professional—Bob Davis: 863-5932.

JEMEN SAROD, for sale. Call: 845-1861.

CLARINET AND CASE for sale, good cond. \$75. 864-0460.

VIOLA NEEDS violins and cello to play in a string quartet. Mutual learning & enjoyment. Jeanne Pearson: 441-7194, eves.

GUILD D-40 GUITAR hard case, accessories. \$295/best offer. 254-2787.

PERSONALS

To ANANDA MARGA YOGA Society members in San Francisco: anyone interested in getting together for Dharmachakra in SF or car pools to Berkeley, please contact: Laraine 647-3727 or Mary 863-6932.

TOO SHORT? TOO TALL? Tiny journalist is looking for people who've been refused jobs on heightist grounds. Esp. interest in gov't. discrimination. Call Howie: 647-7729.

SF MEN'S SWITCHBOARD. Info and referral on alternatives. Hrs.: 4PM-8PM and after midnight daily. 775-8028.

GRAD. STUDENT Filmmaker wants to contact group marriages in any form, for possible film. Call Bert: 234-3734.

WOULD LIKE to write to people in Bay area. I'm 26 yrs. old and was living in Berk. until my bust. Please write to: Melvin Condon, P.O. Box 777, Monroe, Wash. 98272.

GESTALT COMMUNITY forming. Call: 648-5553.

CHRIS, I'll be in your movie if you'll be in mine. Mori.

ATHEIST. ICONOCLAST. Social misfit/outcast. Ex-Mensa. 29. Shutterbugger. Writer, Consciousness externalization. Similar nonsense. Want money. Also reportable girlfriend. Are you the woman who can compatibilize with me? 648-8775.

HAPPY MAN-BOY seeks happy lady to smoke and joke with 'cause I ain't got nobody. If you ain't either, call me. Freddy 333-7106.

CHUTZPAH—Jewish gay brotherhood. For info. 285-8110 (SF) 548-9312 (East Bay).

ARTIST — Going to Seattle and Europe in spring — to start art & film making commune — looking for people interested. 673-0170.

21 YR. OLD w./m., Aquarian. Being paroled Dec. 72, in great need of some one sponsoring me out of here. I have no one out there in the free world. I get very lonely and depressed at times behind these bars & walls. All letters will be answered. Write to: Bobby D. Holt, Box 733-82626, Mansfield, Ohio 44901.

GROUP MARRIAGE discussion group meets weekly. Call Evelyn: 653-4952 or Mohandas: 861-2264.

LOVING WOMAN, financially able, wants very much to adopt infant or toddler to love and care for. Will help with legal and/or medical. 621-0369 Weekends.

LONELY ARIES M, 21, seeks female who enjoys doing things together. Do you dig biking, hiking, sailing, or just rapping? Write Dave, Box 552, Los Altos, CA 94022.

J.-Gold & Silver Alloys Electra! M.

HAVE YOU a house too big for you? Become a House parent for the American Youth Hostels. Meet youngsters from all over the world. Call or write: AYH, California Hall, Polk & Turk, SF.

SINGLES encounter drop-in. Every Fri., 8 p.m. Exp'd guide. \$3 incl. refreshments. 1321 Grove, Berk. Call: 525-4539.

SF MEN'S SWITCHBD, info/referral on alternatives. Hrs.: 4:00 p.m.-8:00 p.m., & after midnight. 775-8028.

INTERESTED in group living, but not ready for a commune? Meet w/ others w/same interest. Thurs. nights, 8:00 p.m. 51 Princeton, SF. Call: 239-9227.

HELP! I'm a small rabbit who needs a new home. I used to hang around school classroom. I'm pan trained. \$5/offer. Call: 564-8338.

DANNY, smile and enjoy your new life. I'm okay, you're okay. Chunky LaRue.

ENCOUNTER GROUP for the recently divorced. Berk., exper. leaders, ten weeks, \$35. For information call Sandy McMulloch: 526-3322.

FOR SALE—Gorgeous Persian Cat—2 yrs. old., ped. pan-trained. Female-proven queen. Rare color. \$85. and worth it. (Registered with C.F.A.) 355-1313.

POLITICAL PRISONER desires corres. with brothers and sisters. The dragons are coming—all power to the people. Michael Brunnelle, B-22352, P.O. Box 441, Palm Hall A/C, Chino, Ca. 91710.

GESTALT THERAPY awareness training. Individual sessions. Flexible fee. Ken: 776-0473.

MASSAGE—relaxing, pain-erasing deep massage, on my heated waterbed or in your home. 2 hour full-body massage —\$6 or barter. Call Jeff (I'm not gay): 665-7063.

MOTORISTS BEWARE! Hene K. has her Learner's permit and is on the road.

MARIA do you know what happened to little Fred? The moss grows thick at 1038 a Pine Street. Must talk with you-urgent! Georgia

LEO MALE is looking for an Aries mate to share farm life and cultural interests. Tracy Dobhins, 7300 Trahern Rd., Manteca, Ca. 95336.

DOG LOVERS: Beaut., intel., affec. male Sheltie (pedigreed). Free to gd. home (loving, resp., stable) no sm. child. Call: 776-4726.

WOMEN, slightly disabled, happy, gentle, sensitive, alive, would appreciate your friendship, also used paperback books to read. Send to P.O. Box 57, Concord, CA 94520, or call after 6PM, 798-1243.

DRIVING LESSONS "Safely Since 1955" Better Driving School \$8.50/hr. 621-3366

DEPRESSED? IN A CRISIS? Day or Night, call: San Francisco Suicide Prevention 221-1424 Business office: 752-4866.

PETS

CUTE, peppy, affectionate puppies. Black & brown. Free. 563-6437, eves.

FREE! Part Abyss. kittens avail. 11/13 Help save them from SPCA. Call 387-7525.

DOGS in Mexico? Going to Baja—need info. about dogs. Papers? Shots? Irene: 755-0377, days.

LOVING HOME wanted for cute, affectionate, well-behaved, but mentally-deficient miniature poodle. 587-3770, eves.

FREE—Loving puppy to good home. 9 mos., house broken, loves kids. Small, mixed breed. Call Diane: 285-4032.

COCKER-SHEPHERD MIX, free, male, 3 months, housebroken, extremely smart, very quiet. Good home only. 585-9017.

PLEASE SAVE me from SPCA or Pound. Eight adorable puppies. Call: 530-3264.

POLITICAL

WOULD LIKE to make contact with someone from the ISO (MATZPEN) or ISRAEL. Ulysses 285-6573.

MEETING FOR PEOPLE interested in working w/action group on financial discrimination against women, Wed., Nov. 8, 7:30PM, 462 Frederick No. 2, SF.

BIRTHDAY CELEBRATION with Teatro de la Gente, San Jose Theatre of the People, Music and Dance. Prof. Jorge Acevedo and Ramon Flores, Univ. of Calif. reporting Chicano visits to the USSR. Dr. Harry Steinmetz on SOVIET PSYCHOLOGY, YOUTH AND PEACE, 50th Anniversary, of the USSR, Sunday, Nov. 19, 2 pm, Garden Room, Jack Tar Hotel. Tickets \$1.00 90 McAllister St. or at the door.

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on page 7



I bought my flute though the Bay Guardian

Marsha Stern, street musician, says:

"Soon after advertising in the Guardian's free classified I was called by a famous flutist with the SF Symphony and Opera, who offered me a Haynes flute with a beautiful high register and a Powell head joint for \$550. Now when my music teacher tells me my intonation is crummy, I can change it. After playing a lousy flute for 12 years, I'm proud to play this flute anywhere. This flute has soul."



Photo: Janice Cooper

PROFESSIONAL SERVICES

FAT CHANCE GRAPHICS... Specializing in book & brochure design, illustration and corporate identity. Professional work done at modest rates. Beat the high cost charged by fat cat agencies. Call Kim at 457-0129 or 861-9600.

PLUMBING, DEPENDABLE, for all jobs, any kind. Call evenings and weekends - 586-5708.

MOVING & HAULING, anything, anywhere, anytime. Call Billy: 648-3896.

FREELANCE TYPIST: Extensive exp Proofread & copy edit as required. IBM Selectric with carb. ribbon. Call: 665-7457.

CREATIVE PHOTOGRAPHY: portraits; model composites; commercial; promotional and industrial. Street Prices. Call: 928-3294.

SUPERGRAPHICS - Wall design to integrate space w/objects, people & vibrations. Very reasonable! Call Jim: 824-9219.

FOR WOMEN - a classical three hour Swedish massage by an exp. masseur. Very reasonable rates. Call Jim: 474-7055 anytime.

GREAT PHOTOGRAPHY at a good price from the GUARDIAN's very own photographer. Portraits, model composites, annual reports and brochures. Color or black and white. Roger Lubin: 285-3922.

AN EVENT AT YOUR PARTY? Excellent catering? Artist/cook will arrange above. Negotiable rates. Jill 621-3142.

HOUSESITTING: I'll water your plants, feed your pets, take in the mail, answer the phone, etc. in exchange for free rent while you're away. Exp., exc. refs. Michael: 771-1717.

MOVING AND HAULING—with pickup. Reasonable. Call Carl: 731-9621.

ASTRO-CHARTS, artistically and accurately drawn. Personal holistic consulting by appt. Michael: 771-1717.

HIGHLY PUB. PHOTO. open for model portfolios. Heartwarming portraits and rock photos. 431-6020.

ARTISTS, PHOTOGRAPHERS: Very attractive, wholesome young female (18 yrs.) will model \$5.00 per hour. Desp. for employment!! Write Nancy c/o the Guardian.

FREE LANCE EDITING—Former assoc. editor, two top national magazines, will polish, rewrite your manuscript and make it publishable. Call Cy: 824-9849.

ELECTRICAL HOUSEWIRING BY WOMEN: exper., reliable, reasonable rates. Free estimate, Susan: 824-4758 or Gaelyn (East Bay): 658-6630.

FIX-IT SERVICE: Almost anything repaired—Cars, appliances, stereo, and more. Will teach. Peoples prices. Quality guaranteed work. Jon: 824-4758.

PROFESSIONAL CARPENTRY—Specializing in home and business repairs and remodeling, painting. Free est.: 626-5831 or 863-5554.

CALAMARIS, CURRY, CASSOULET: We'll cook very special dinners for your party, bartender avail., 665-7819: Ana Lisa.

GO AHEAD, ignore your dirt—or call Alexander & Margaret, 731-1013. Reasonable rates for reasonable dirt. Party clean-up too!

PROFESSIONAL CARPENTRY—specializing in home and business repairs and remodeling; painting. Free est.: 626-5831; 863-5554.

CREATIVE GRAPHICS: personal/business, in short time and cheap. Call: 752-5226.

ART OF MASSAGE taught by a professional in your home, club, office, yacht, etc. Couples or groups. 771-1717.

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Conscientious Local & Long Distance Moving. Also, Hauling—days, nights, weekends. An Item to a Housefull Very Reasonable 824-5325

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WANT A DIVORCE, but think you can't afford it? Call 861-3481. Expert aid at people's prices.

The Down Depot — loving drycleaning care for down sleeping bags & jackets. 431 A Belvedere St., SF, Ca. 94117. 3-7 Tues. - Fri. 10-5 Sat. 664-4313 or 931-6300. Mail/UPS.

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JOURNALIST wishes to interview fans of old Donald Duck/Uncle Scrooge comic books for article on cartoonist Carl Barks. Paul Clotti, 1756 Marin, Berkeley 94707. 524-0837.

REAL ESTATE

Parkside Store and House! 800 sq. ft. Commercial in neighborhood shopping area and family-size 2 bdrm house with yard. Good potential—your ideas! Asking \$34,500—Terms—Trade. Bushman Realty 731-8431.

WESTERN ADDITION 3-4 bdrm. flats leased to govt. at \$6,750. Goldmine if you maintain. Asking \$39,500/trade for other real estate. 346-3603.

DESPERATELY NEEDED! Noe Valley Community School needs to relocate. We need to rent large house, flat or storefront in or near the community. Call 648-5796 or 626-7637.

APARTMENT HOUSE — San Francisco. Richmond District, 22 units, \$195,000. David Devine 986-5521.

ROCKRIDGE REALTORS

homes and income property

Listings needed and advertised. Let's make a Deal! 6019 College Ave., Oakland, days and eves.

655-2330

16 SUB-AQUATIC ACRES at tip of Tierra Del Fuego. Will accept wombat in exch. Write Bunkie at Guardian.

SPAIN! Elegant, beautiful casa on 2 acres, olive groves, overlooking Medi. \$90,000. (213) 994-2877.

FOR SALE: hilltop house. 2 bdrm. retreat. Terraced garden, fabulous view, Farrallones, Marin Hills. All for \$25,000. Call 585-5474, eves.

EXCELSIOR DISTRICT

Income flats—2 bedroom each, garage, hardwood floors, 2 blks. to ALL night transportation and shopping—Low price. \$31,950. Bargain! Harry's Realty 586-1086

RENTALS

SUBLET 3 MONTHS 5 R - 2 BR furnished Victorian flat on Nob Hill. Dec. 1 to March 1. Rent \$180 per month. Call Jim: 474-7055.

VICTORIAN FLAT—Furnished—6 mos. sublet—w/w carpeting, stained glass, cathedral ceiling—sound system—2 Johns—Ig. deck—\$200/mo. 981-7650 or 665-2954 between 9 & 5.

COUPLE HAS EXTRA furnished bdr. Single person - no pets. We've filled quota already. \$65 month, includes utilities. Kitchen privileges. Bernal Heights, No. 10 Monterey line. 824-8678 evenings.

SHARE RENTALS

GAY MALE, 29, Sagitarian, a rock-roll fool, into Krishnamurti, will share flat in Castro-Market area with 1-4 people. Will pay \$60 month. Marty, 434-2813, after 6 P.M.

ROOM WANTED: By male, 26, astrology, meditation, good foods, art plants, space, people. Must be in or near Pac. Hgts. Michael: 771-1717.

SHARE SPACIOUS two bedroom North Beach apt., view, w/Guardian reporter. \$102.50 each. 981-3599 after 6 PM.

ROOM FOR RENT in North Beach. Own room, kit, priv., util. paid. \$125 mo. Have 3, need 4th. 776-6703 or 2121 Taylor nr. Columbus.

YOUNG WOMAN, 35, wants to share house with 2-3 others, I'm working, into music—want to share rental on a piano? Carol: 981-7440, days, 665-8736, eves. and weekends.

RESPONSIBLE PERSON WANTED Share unique, comfortable 5 rm. flat off private alley on North Beach/ Telegraph Hill w/1 other. Interest in film, photography, art, etc., desired \$112 mth. 398-6539.

MALE, 26, employed, longhair, plants, meditation, organic foods, bisexual, quiet sometimes, noisy sometimes, art, astrology, gestalt, massage, needs a room. 771-1717.

GIRL WANTED to share flat in Mission district. Own room. \$50 plus 1/3 utilities. Call Lorry: 285-4032.

CHICK NEEDS roommate to share 2 bdrm. 2 bath Marina flat. Near trans., fireplace, plants, good vibes. \$120/mo., 921-7569, after 6.

SHOPS

FOR SALE — established hip handmade clothing and craft shop in Berkeley. Excellent opportunity for craftsmen, leather worker or clothing makers. Excellent buy before Christmas. Call 707-433-5445.

DUNCAN'S CYCLE RECYCLE. Bicycle Repair Specialists, parts & accessories. 58 Dolores Terrace. Nr. 17th & Dolores. Hrs. 2-6. Sat. 10-4. Closed Sun. Call: 626-4673.

THE INDIAN ROOM of Anima Mundi, jewelry, rugs, pottery, beadwork made by Navajo, Zuni, Hopi, Paiute, Cheyenne and other Indian craftsmen. 352 Miller at Locust, Mill Valley, 10:30 - 5:30 Tues.-Sat. 383-1008.

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IMPROVISATIONAL WORKSHOPS w/former "Committee" teacher. Reasonable rates. Classes start Sat. 10/14 at 1 PM. Also evening classes. Improvisation, Inc., 149 Powell St., 397-5534.

Dance and Movement Classes

body alignment-and-dance, men's class, creative dance workshop, belly dancing, morning class, essential movement, group projects, individual projects, beginning dance. New Dance Workshop — 6371 Telegraph near Berkeley line, Oakland. 848-7664

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Rare opportunity to learn from a professional. Learn how to WRITE & SELL jokes, skits, monologues, commercials, etc. Guaranteed results. Evening and weekend classes. Call Jim Curtis: 334-9313.

TRAVEL

HOUSESITTING. I'll water and feed your babies, take in the mail, answer the phone, etc. 771-1717.

GOING SOMEWHERE?? Need any riders to share driving costs? Call S.F. Ride Center, 824-8397.

N.Y.-AFGHANISTAN—\$430 R.T. Scheduled daily flight, stop-overs allowed. 7-120 days.

N.Y.-INDIA \$450 ROUND TRIP. trips out travel 2987 College Ave Berkeley 843-9771

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FUNKY STEREO: Emerson stereo amp. incl. AM tuning, V.M. turntable, spkrs. Gd. sound, great vibes! \$55. Saam: 841-7195, anytime.

MAGNAVOX stereo: turntable, amp. spkrs., dustcover. Gd. cond., gd. sound. \$90. Saam: 841-7195, eves.

AUTO CASSETTE TAPE DECK, Sony Model TC-20. Brand new, never been used. \$100.00/best offer. Craig: 431-1416 eves.

WANTED

WE ARE 2 guys, artist & musician, doing freelance construction work which takes us all over the country. We live where we work. If there are any girls who would like to share our life of nomadic adventure, with no ripoffs, call 434-2113 or 834-7677, x202.

FOOD FREAK will recycle old or neglected cookbooks and recipe pamphlets. I can't follow a recipe, but like to read and learn. Small cost or free only. Write or send to Micky, c/o the Bay Guardian, or phone 282-3170.

WANT TO RENT - Darkroom space, w/sink or wet wall. Have own equipment. Inexpensive please. 285-8414.

STUDENT-MOTHER needs working refrigerator. 346-8454.

WANTED - GRANT applications for community-oriented projects of some historical interest. Small seed grants available for imaginative, well-thought out projects. Call Cynthia: 567-1848.

CAMBRIDGE—SF (area) apt. switch for Jan-March, or part thereof? Have gd 5 rm apt. Want 13 bdrms. Write Robert Goodman, 11 Donnell St. Cambridge, Mass. 02138.

SF AMATEUR ASTRONOMER/TEACHER needs rural site, hour or two of SF, w/seclusion, dark skies and unobstructed view. Willing to pay a small sum for privilege of being on your property. Character references, even let you look through the telescope. No realtors please. Pete: (415) 386-3259, after 6 P.M.

DAUGHTER needs 2 opera tickets to make Mother's Birthday Dream come true. If you can help call Carol: 928-1060.

WE DON'T SPEL SO GOOD at the Gardean. We need sum free dictun-arrys to help us. Send or bring them to 1070 Bryant or call Merrill at 861-9600 and he'll pick them up.

WANTED: good quality cotton quilt (dbl. bed size), under \$25. Call: 826-8173.

NEEDED—Books & magazines for Woman's Movement Library in SF. Will pick up. Also, like to help? 626-6465.

"A RICH IMAGINATION
WILL NEVER BUY
THE REAL THING.."
OL' BRER BILLY GOAT

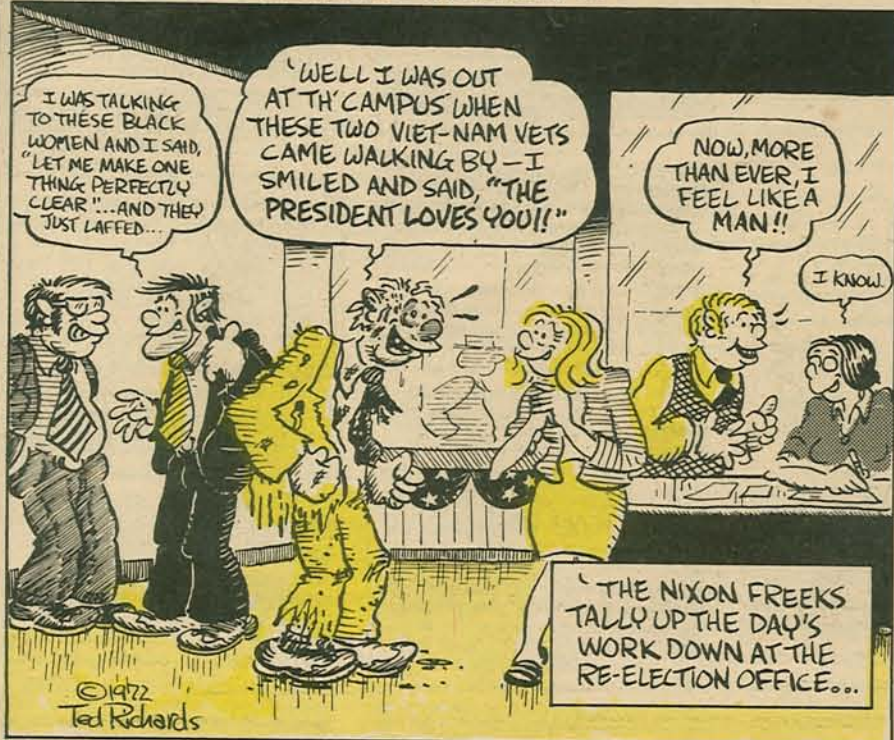
AIRPIRATES COMICS! PAGE

"THE TROUBLE WITH
WEARING A GLASS SLIPPER
IS EVERYONE CAN SEE
YOUR DIRTY TOENAILS.."
CINDERELLA

MAN OF THE WORLD



A DAY IN THE LIFE



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THE LEFTOVERS



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